

RECEIVED
FEB 10 1958
NBC GENERAL LIBRARY

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

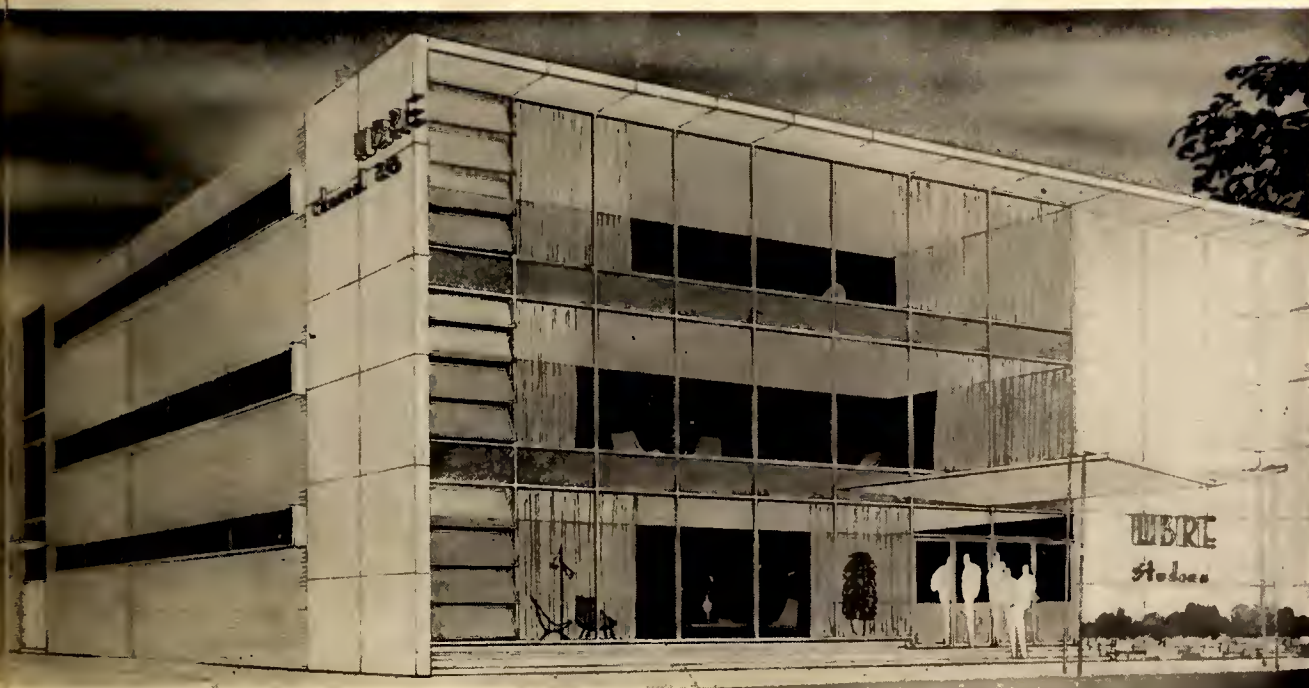
RADIO and TELEVISION PROGRESS

Northeastern Pennsylvania Has Always Followed The

LEADERSHIP

Of These Three Stations

35 years ago WBRE went on the air . . . 20 years ago WBRE became an NBC affiliate . . . 7 years ago WSCR was added . . . 5 years ago WBRE-TV went on the air (the first TV Station in Northeastern Pennsylvania) . . . 3 years ago WBRE-TV was acclaimed America's First Million Watt Station . . . 1 year ago, First in COLOR TV.



The forward march of progress and leadership goes on, with bigger and better facilities to serve our advertisers. This year we broke ground for this modern studio.

Alert advertisers know these stations have earned listener and viewer loyalty through superior entertainment, talent service and showmanship. That means SALES!

SELL YOUR PRODUCTS ON

WBRE • WBRE-TV • WSCR!

STUDIOS AND OFFICES IN WILKES-BARRE and SCRANTON

Call Headley-Reed offices or staff representatives NOW!

TODAY'S MOOD: COMMERCIALS COME FIRST

Tv commercials are undergoing the closest scrutiny in years as admen now search for new audience-holding techniques, improved product presentations

Page 27

The secret of selling with kids' tv shows

Page 30

Sociology instead of Westerns

Page 36

"The world's luckiest timebuyer"

Page 38

DIGEST ON PAGE 2

WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley

"I'm outside foreman, a twenty-seven year man with Valley Camp. Sure, we work hard and we're proud of the quality coals produced here. This job keeps the missus, our child and me mighty comfortable. Live just a couple of miles from the mine, in the Elm Grove section of Wheeling. Do we watch TV? We sure do, our own station, too. WTRF-TV does a great job!"

NO. 3 IN A SERIES
MINING

THE VALLEY CAMP
COAL COMPANY

Mining rich coal resources, Valley Camp operates three area mines, employs around 600 men, pays approximately four million dollars annually. Mined raw coal is washed, screened and thermally dried before it is shipped by rail, truck and water to America's industrial and commercial coal consumers. *Valley Camp*—with expansion underway, another impressive picture of this super market where 2 million people spend 2½ billion dollars annually, where 425,196 TV homes react to the influence of WTRF-TV.



Wheeling Division
THE VALLEY CAMP COAL COMPANY
No. 3 Mine—Triadelphia, W. Va.

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEder 2-7777.

National Rep., George P. Hollingbery Company.

316,000 watts




network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!

wtrf tv
7
CHANNEL



• The
• favorite
in
• Flint...

Photo by Hamill-Solazzo

WJIM-TV

*Michigan's Great Area Station — Strategically Located
to Exclusively Serve LANSING—FLINT—JACKSON
with a Dominant 100,000 watt signal from its new 1023' tower
located between Lansing and Flint... NBC—CBS—ABC*

Represented by Peters, Griffin, Woodward, Inc.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Tv clients: Commercials come first

- 27** Tv commercials are undergoing the closest scrutiny in years as media men search for new audience-holding techniques, improved presentations

The secret of selling with kids' tv

- 30** Make your commercials the main program event. That's how Cocoa Marsh is fighting the comeback trail to prominence in 16 markets

Tv stations are "opportunistic"

- 33** The chief executive of a firm spending \$700,000 in tv raps stations for their worship of the dollar and their neglect of sponsors' needs

How agencies train radio timebuyers

- 34** In radio's complex new world—with saturation the rule and 3,700 stations to watch—how do agencies turn apprentices into experts?

Sociology instead of Westerns

- 36** Insights into deeply-felt needs of the Changing American Consumer can help end tv program sameness, says Tatham-Laird research exec

"How I became the world's luckiest timebuyer"

- 38** In an entertaining tale of a taxi cab treasure hunt D-F-S's Walter Teitz tells how he acquired his new hobby—entering and winning contests

SPONSOR ASKS: Are air media jobs getting scarce?

- 42** In this week's issue, four personnel specialists in air media employment describe high hurdles, tough screening facing job applicants

FEATURES

- | | |
|--------------------------------|-----------------------------------|
| 24 49th and Madison | 9 Sponsor-Scope |
| 53 News & Idea Wrap-Up | 80 Sponsor Speaks |
| 6 Newsmaker of the Week | 46 Spot Buys |
| 52 Picture Wrap-Up | 80 Ten Second Spots |
| 48 Radio Results | 16 Timebuyers at Work |
| 20 Sponsor Backstage | 78 Tv and Radio Newsmakers |
| 72 Sponsor Hears | 69 Washington Week |

In Upcoming Issues

Is satire safe on the air?

The Supreme Court's consideration of the Loew's suit against CBS and Jack Benny for the spoof of "Gaslight" has many implications

Editor and Publisher

Norman R. Glenn

Secretary-Treasurer

Elaine Couper Glenn

VP-Assistant Publisher

Bernard Platt

General Manager

Arch L. Madsen

EDITORIAL DEPARTMENT

Executive Editor

Miles David

News Editor

Ben Bodec

Senior Editors

Alfred J. Jaffe

Evelyn Konrad

W. F. Miksch

Harold Medén

Assistant Editors

Jack Lindrup

Gloria Florowitz

Marilyn Hammond

Contributing Editors

Bob Foreman

Joe Csida

Art Editor

Phil Franznick

Martin Gustavson, Asst.

Production Editor

Florence B. Hamsher

ADVERTISING DEPARTMENT

Associate Sales Manager

Jane Pinkerton

VP-Western Manager

Edwin D. Cooper

Southern Manager

Herb Martin

Mid-Atlantic Manager

Donald C. Fuller

Eastern Manager

James H. Shoemaker

Production Manager

Jane E. Perry

Sandra Lee Oncay, Asst.

Administrative Staff

Dorris Bowers

George Becker

Jessie Ritter

Marion Sawyer

Circulation Department

Seymour Weber

Emily Cutillo

Harry B. Fleischman

Debby Fronstin

Accounting Department

Laura Oken

Laura Datre

Readers' Service

Nancy Smith

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC.
combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 E. Ave., Baltimore 11, Md. Subscriptions: United States \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly. SPONSOR Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879.

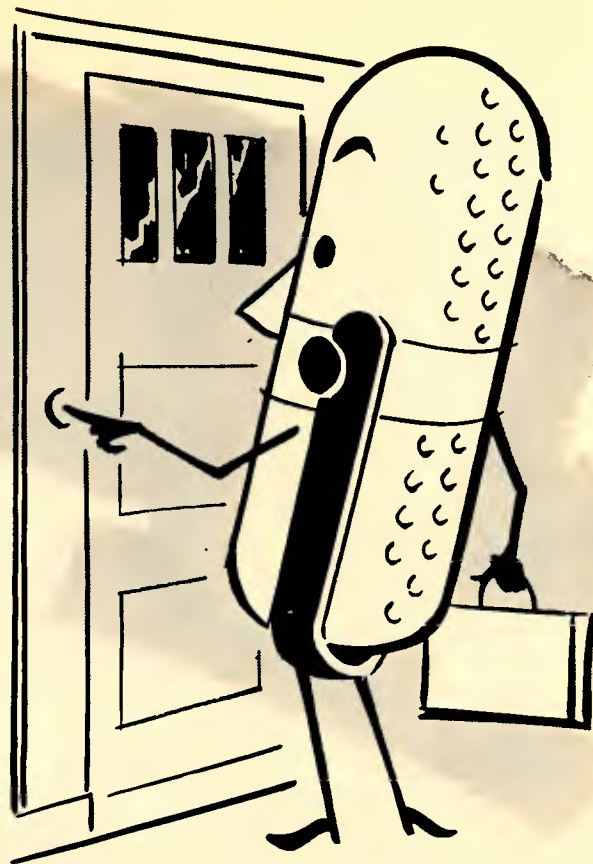
©1958 Sponsor Publications Inc.

KWKH SHREVEPORT

reaches OVER TWICE

as many homes as

EITHER Shreveport TV station!



Nielsen NCS No. 2 shows that KWKH reaches 278,520 homes. That's *more than double* the coverage of either Shreveport TV station . . . and more coverage than *all other radio stations combined!*

KWKH's 140 counties have 727,530 radio homes. That's more people than live in St. Louis or Washington! There are few, if any other such lucrative markets in the entire country where one station so dominates its home county as well as the surrounding area.

The Christal Company has all the facts on KWKH — the big buy in North Louisiana, South Arkansas and East Texas.



This KWKH coverage map shows nearby counties with weekly audience of 10% or more of total homes. Nielsen actually credits KWKH with measurable audiences in 66 counties not shown here — counties as far distant as Luna County, New Mexico. In 47 of these additional counties, KWKH has coverage of 10% or more of the homes!

K W K H

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

ARKANSAS

50,000 Watts • CBS Radio

The Henry I. Christal Co., Inc.
Representatives

Henry Clay
(Executive Vice President

Jack Timmons
Commercial Manager



get **60** selling seconds in every minute you buy!



talk
spot radio
with the
petry radio man!

Seconds don't mean a thing on Radio unless *your prospects* are attentively, *respectfully* listening, and the spot is priced right.

That's where the Petry Radio Man can help you. He knows who's listening to what, and when . . . and how much it'll cost to reach them in America's important markets. He'll make sure **you know what you've got when you buy spot**

radio division

EDWARD PETRY & CO., INC.

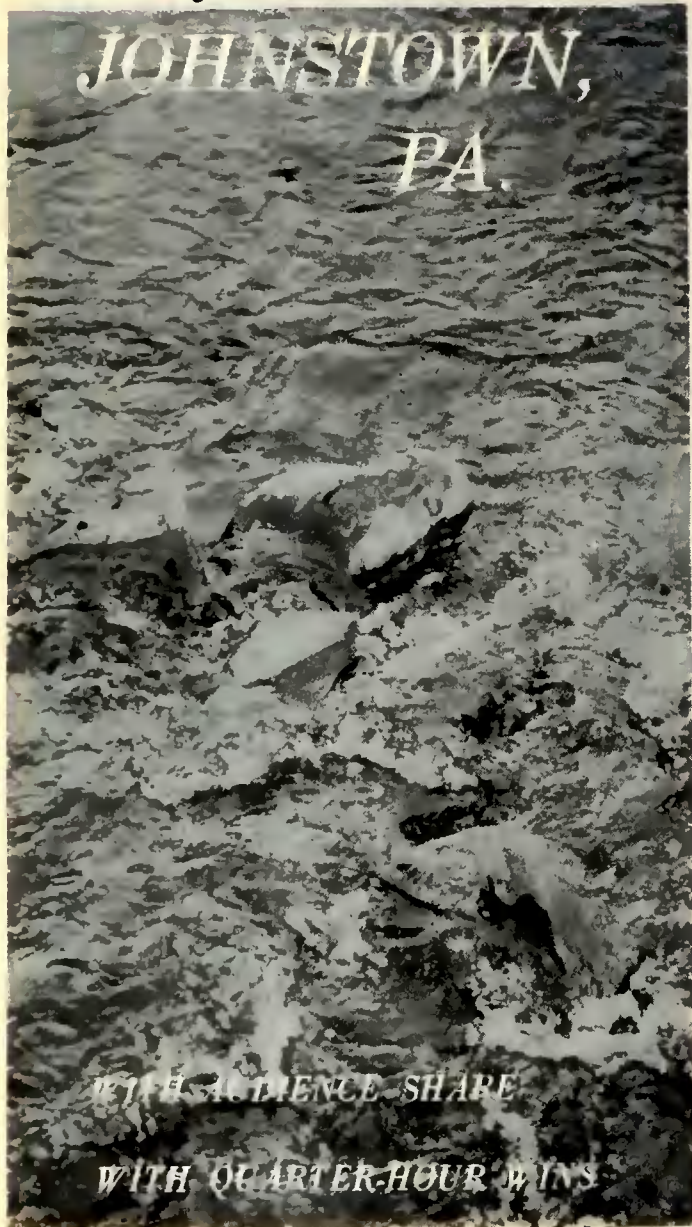
the original station representative

New York ■ Chicago ■ Atlanta ■ Boston ■ Detroit ■ Los Angeles ■ San Francisco ■ St. Louis



WCRO

floods...



With Audience Share October PULSE shows WCRO with a 27% and a 30% advantage over the other two stations in the market in average share of audience (6 A.M. to 12 Midnight).

With Quarter-Hours Wins 94 out of every 100 quarter hours measured for Johnstown's three stations shows WCRO with the HIGHEST tune-in.

Call Forjoe or John Pallottini, General Manager, collect at JOHNSTOWN 5-6551

The Tower With the Sales Power WCRO Johnstown, Penna. 1230 on the dial

NEWSMAKER of the week

FCC chairman for less than a year, John C. Doerfer has seen enough public attention paid to the Commission to convince him the job is no sinecure. He defended FCC actions this past week in testifying on charges of improper administration of the tv industry and "personal misconduct."

The newsmaker: Since he was appointed to the FCC in 1953, Wisconsin Republican John C. Doerfer has seen its members, as well as himself, become more familiar with the radio and tv industry they have been charged with regulating. There was a time when their appearance at a regional broadcasters' meeting was a rarity. Nowadays it is fairly common. One result of this was the recently-disclosed charge that commissioners have acted improperly in accepting expense money to attend trade association meetings.

This charge was made in a recent report put together by the staff of the House Subcommittee on Legislative Oversight under Dr. Bernard Schwartz, professor of law at New York University. The report also alleged that FCC policy in granting station licenses is not consistent and frowned on informal discussions between FCC members and industry people about cases pending before the commission. Doerfer defended himself and his colleagues (the expense money allegations also involve Commissioners Robert T. Bartley, Rosel H. Hyde, Robert E. Lee and Richard A. Mack), called the charge misleading and inaccurate and pointed out that the Communications Act permits honorariums in such situations.



John C. Doerfer

Doerfer defended the commission's actions at length in appearing before the subcommittee this past week (for details see Washington Week this issue). Even before he testified, however, it was known he felt that the charge concerning expense money was unfair and picayunish.

As for allegations of inconsistency in FCC policy regarding station grants, Doerfer has already expressed the opinion that consistency for the sake of consistency in situations as complicated as deciding among competing broadcasters was not practical. The different factors involved in each market makes a case-by-case approach necessary, he has said.

Doerfer is 53 and a native of Milwaukee. He moved into politics as a Democrat in 1935 but in 1940 he was elected city attorney of West Allis, Wis., on a non-partisan ticket. The same year he became chairman of the local Wendell Willkie committee and switched to the Republicans. He was chairman of the Wisconsin Public Service Commission from 1949 until appointed to the FCC to fill an unexpired term.

Memorandum

Philadelphia, Pa.
January 28, 1958

TO: All Blair-TV Salesmen
FROM: Roger W. Clipp
SUBJECT: January 5-11 ARB—38.2%

Latest and greatest news from American Research Bureau is that our January share-of-audience hit a new high of 38.2%.

Some agencies will undoubtedly ask why the margin* between WFIL-TV's share of audience and our competitors' has been consistently increasing each month.

If they do I suggest this simple, straightforward, honest answer:

- Better local programming
- More effective audience promotion
- Intensive merchandising support
- Objective planning ahead by
- A great staff

and last but not least, those

- Wonderful ABC programs with
- Greatest audience appeal

Roger W. Clipp

*Nearest competitor—31.4%

A TRIANGLE STATION

WFIL-TV

PHILADELPHIA, PENNSYLVANIA

CHANNEL 6

ABC-TV • BLAIR-TV



In 13000 B C
smart women
wore nothing.

In 1958 A D
smart women
wear nothing but
what's advertised
on



KPRC-TV
Houston

Design and
Illustration
Courtesy of
Hanes Hosiery, Inc.

no schemes to worry about

SPONSOR-SCOPE

8 FEBRUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

There's still one area in network tv where the demand is greater than the supply: performing personalities that can sell the product.

In fact, the networks—SPONSOR-SCOPE learned this week—regard the shortage of persuasive personalities as a desperate need.

Strange as it may seem, the calls for the salesman-personality stem from two product categories that are poles apart—cigarettes and autos.

The cigarettes that have spelled out this want to the networks are Philip Morris, American Tobacco, and Brown & Williamson.

As for the automobiles, if you can deliver an Arthur Godfrey, an Ed Sullivan, or a Steve Allen to Buick you've got a sale.

Philip Morris has put its Marlboro brand into syndicated film for a multiple of marketing and strategic reasons.

Among the major ones are:

- 1) It was able to get prime time in most of the 25 markets it wanted.
- 2) Through syndication, the brand could develop a strong identification with top-rated shows in local markets—particularly with series that rate well in prestige alongside network programs.
- 3) Full minutes were needed to get over the complete copy platform.
- 4) It was able to increase the pressure on strong markets (a la the buy of Mickey Spillane in New York) and bolster the weaker markets.

(FILM BASIC in 15 February issue will analyze other recent buys.)

Economists—say agency marketers—are finding the buying pulse among consumers as lively as it was several months ago.

That's why there's little likelihood of the big manufacturers breaking the line and cutting prices.

A clue to the temper of these toprank advertisers: A major agency checked its heavy-goods accounts and noted that if half of them put through a 5% price cut they could assure their 1957 volume and still make a nifty profit. Not one of these shows any such disposition nevertheless.

In light of the Chrysler Imperial coming up strong as a competitor, there's been added effort by the TvB to bring Cadillac into the ranks of tv customers.

The response from Cadillac's agency, MacManus, John & Adams:

- Cadillac's preponderance of sales is in the big cities and hence must do a market-by-market advertising job.
- Program-wise Cadillac must be immeasurably different and it's hard to see how this can be done on a selective market basis.

Meantime, the agency has embarked on a campaign of publicizing the copy talents of Charles F. Adams, son of the late James Adams, who drafted Cadillac's original copy platform.

The "health war" looming in cigarettes, say Madison Avenue marketers, is going to be a big source of media revenue.

Note the experts: The smaller brands like Kent and Parliament are swinging hard right now at the health theme. But watch for the three giants to join battle.

Look for Purex to ride out the balance of 1957 with daytime tv—either spot or network, or both.

Purex retires from CBS TV's Perry Mason 22 March. (The sponsor wanted to continue until June, if the network were willing to cut back the commitment to a weekly half-hour.)

Also involved was a request for a two-week extension to think over what Purex would do come June. CBS preferred to recapture the whole hour.

Brown & Williamson has increased its commitments on CBS TV, taking over the Saturday 8:30-9 p.m. segment for a new giveaway, Lucky Dollar, effective in April.

Some of Madison Avenue's knowledgeable show experts see in this buy the start of another heavy quiz-cycle, but this one more or less on the quasi-lottery side.

There doesn't seem to be any particular rush among advertisers to beat a possible strike deadline by the Screen Actors Guild 1 March.

Commercial producers reported this week they were busy, but not abnormally so.

SAG and the producers are due to reopen negotiations next week; the expectation on the agency front is that the SAG will pare down its original demands appreciably.

The last time SAG and the producers couldn't agree—three years ago—the Guild's members were kept out of commercial work for three months.

CBS TV estimated this week that gross time sales for the three tv networks in 1957 will show a total of \$514.5 million—an increase of 5.4% over 1956.

The dollar increase of 1957 over 1956 comes to \$26,376,000, and the plus margin for each network worked out this way:

ABC TV	\$15,275,000	7.6%
CBS TV	5,810,000	6.8
NBC TV	5,291,000	2.8

According to CBS TV's calculations, the percentage of billings carried by each network, comparing 1956 to 1957, ran thus:

NETWORK	1956	1957
CBS TV	45.8%	46.4%
NBC TV	38.5	37.6
ABC TV	15.7	16.0

CBS TV statisticians also estimate that when the gross time billings for the first quarter of 1958 are toted up, CBS TV will be leading NBC TV by 13.3% and ABC TV by 43.7%.

In terms of shares of daytime billings (10 a.m.-6 p.m.), the expected breakdown is:

CBS TV, 52.4%; NBC TV, 37.3%; ABC TV, 10.3%.

National spot radio sales for 1957 should show up around the \$160-million mark.

This figure is estimated on the basis of the \$131 million that the SRA now figures the medium did for the first nine months of 1957. Increase over 1956: 28%.

About 65% of the billings came from these categories: Food, tobacco, drugs-toiletries, automotive, and beer-wine.

Miles Wallach, who believes he can solve the ratings muddle with his own viewer-measuring system, this week formally asked the Advertising Research Foundation for financial backing for a test in Syracuse. He wants \$20,000.

Should the ARF turn him down Wallach plans to try the Ford Foundation. If that fails, he'll pay for the tryout himself. (For an analysis of Wallach's proposed setup, see 1 February SPONSOR, page 30.)

Tv spot calls slid off this week—following a sturdy January—but what should allay apprehensions are these impressions gathered along Madison Avenue:

- **The buying slowdown is merely temporary.** There are no perceptible trends toward backing away from previously set plans or budgets, though the advertiser currently is inclined to feel his way with **spaced short bursts of buying.**
- February is traditionally a slow month in the business, but there are **signs of a healthy acceleration in March.**
- Advertisers are being tempted by the lure that the situation in prime 20's and I.D.'s is **not as tight** as in the past several years.
- Some advertisers seem to be marking time until stations adopt a type of packaging that "favors the local advertiser."
- Meantime the **disposition toward radio spot is as favorable now as it was in 1957,** with the price factor gaining more weight.

Stations in the smaller markets will get a big lift if a trend now developing in spot buying continues to make headway.

The trend: **Mixing up the buys among all classes of markets** and not confining the list to, say, the top 30, 40, or 50 markets.

Reason for the shift in strategy: **Hitting where the schedule is most needed to perk up sales.**

One agency giving this concept full play: **BBDO.**

So many rating terms are tossed around in trade conversation that even a veteran sometimes stops to wonder whether he's got his connotations crossed.

Here's a set of definitions that is basic in reading a ratings scorecard:

SETS-IN-USE (OR HOMES USING TV): Number or percent of all tv homes which are tuned to any program. (All tv homes total 100%.)

SHARE OF AUDIENCE: Percent of sets-in-use tuned to a particular program. (All sets in use are 100%.)

RATING: Percent of all tv homes which can receive a particular program and are tuned to it. (All homes which can receive program are 100%.)

TOTAL AUDIENCE: A rating which shows the total number or percent of homes which tuned the program at any time. (In Nielsen, homes tuning six minutes or more are included except for five-minute programs, in which case average audience is used.)

AVERAGE AUDIENCE: A rating which shows the number or percent of homes tuned during the average minute. (In other words, the average of minute-by-minute audience, provided by electronic tuning and coincidental methods.)

(See 1 February SPONSOR-SCOPE for various rating services methods.)

One of the things that is conspicuously noticeable about network radio selling: **The continuous effort to bring in the non-traditional air advertiser.**

Two cases worth underscoring this week: (1) **Midas Mufflers'** rise to the big-time class with purchase of a quarter of the week's **NBC News on the Hour**, and (2) the imminent tie-up by **CBS Radio of Hertz U-Drive-It** in a contract of sweeping dimensions. Note that both these sponsors are well aware of the importance of car radio from personal experience with autos.

A thumbnail history of Midas on NBC: It started with a minute participation about a year ago; jumped its obligations, successively, from 10 to 13 and to 43 participations; now is spending \$1.1 million (85% of its budget) on the network.

Now it's **NBC Radio** that has become the one-day beneficiary of the **Saturday Evening Post's** penchant for using network participations to plug a lead article.

CBS Radio had previously been the channel for these promotions. But when **BBDO**, which has been pushing this concept, couldn't find the right buy this time on **CBS**, it turned to **NBC**. It's **NBC's** first piece of **SEP** business.

Westinghouse Broadcasting's president Don Gannon this week reproved those who are inclined to link the word "soft" with the tv industry.

Gannon told a RTES timebuyers and sellers seminar that these "sowers of gloom" can be compared to the people who not so long ago wrote off radio.

To Gannon, tv is simply going through "a change in the rate of climb"—a maturing process.

Indications are that growth from here on out will be slower but steadier.

NBC TV's sales department this week was putting on added pressure to close the gap caused by the loss of the Kraft daytime business—four quarter-hours a week. Annual billings: \$2 million.

(Kraft's daytime doings had been the keystone of a daytime success-story presentation which NBC started showing around recently.)

The new advertising-sales group which recently took over at Kraft apparently needed money for some special effort and decided to take it from tv.

The motion picture industry—that is, the boxoffice side—has failed in its efforts to keep regular stationbreak advertisers off NBC during the MPPA-sponsored Academy Awards show 26 March.

Through Donahue & Coe, the MPPA sought to sew up all intervening chainbreaks, thereby avoiding any outside commercial interruption.

In turning down the bid, Bud Rogers, both as TvB chairman and WSAZ-TV general manager, posed these counterpoints:

- Regular contract advertisers ought not to be preempted unless it was a matter of urgent public interest.
- Tv stations exist on the time sold between network programs and to use "station facilities to promote the superiority of non-interrupted programing seems nothing short of suicidal."

Baseball can mean big money for a tv network—even when it broadcasts only the Game of the Week.

CBS TV will gross \$4 million from the 26 Saturday and 17 Sunday games it has scheduled for the 1958 season. (The rights themselves come to \$1.5 million.)

Only segments open for sale are a quarter hour Sunday and an alternate quarter-hour Saturday.

The sponsors to date: Falstaff Beer, State Farm Mutual Insurance, Marlboro, and Colgate Shave Cream.

At the bidding of its affiliates, ABN will continue on a live-programing policy in all sections of the schedule except nighttime.

Said Pat Williams, chairman of the affiliates advisory board: "This (live programing) is the great plus a network has to offer."

Following the policy pact between network and affiliates, ABN's sales department got these bits of good news:

- A renewal for 18 five-minute weekend news periods from R. J. Reynolds (for 39 weeks), and
- A contract from General Mills for sharing 10 of these newscasts for 23 weeks.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 46; News and Idea Wrap-Up, page 53; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.



This could go on all day . . . and into the night
(and it does)

Miami folks make WQAM first 95% of the time . . . because they prefer WQAM's unique showmanship-and-precision blend.

410 of 432 Pulse quarter hours belong to this dominant Storz Station. (Monday-Saturday, 6 a.m.-midnight.) Not only is WQAM a dominant first per Pulse, but it con-

tinues to lead decisively on Hooper. (Latest all-day average: 36.1%.)

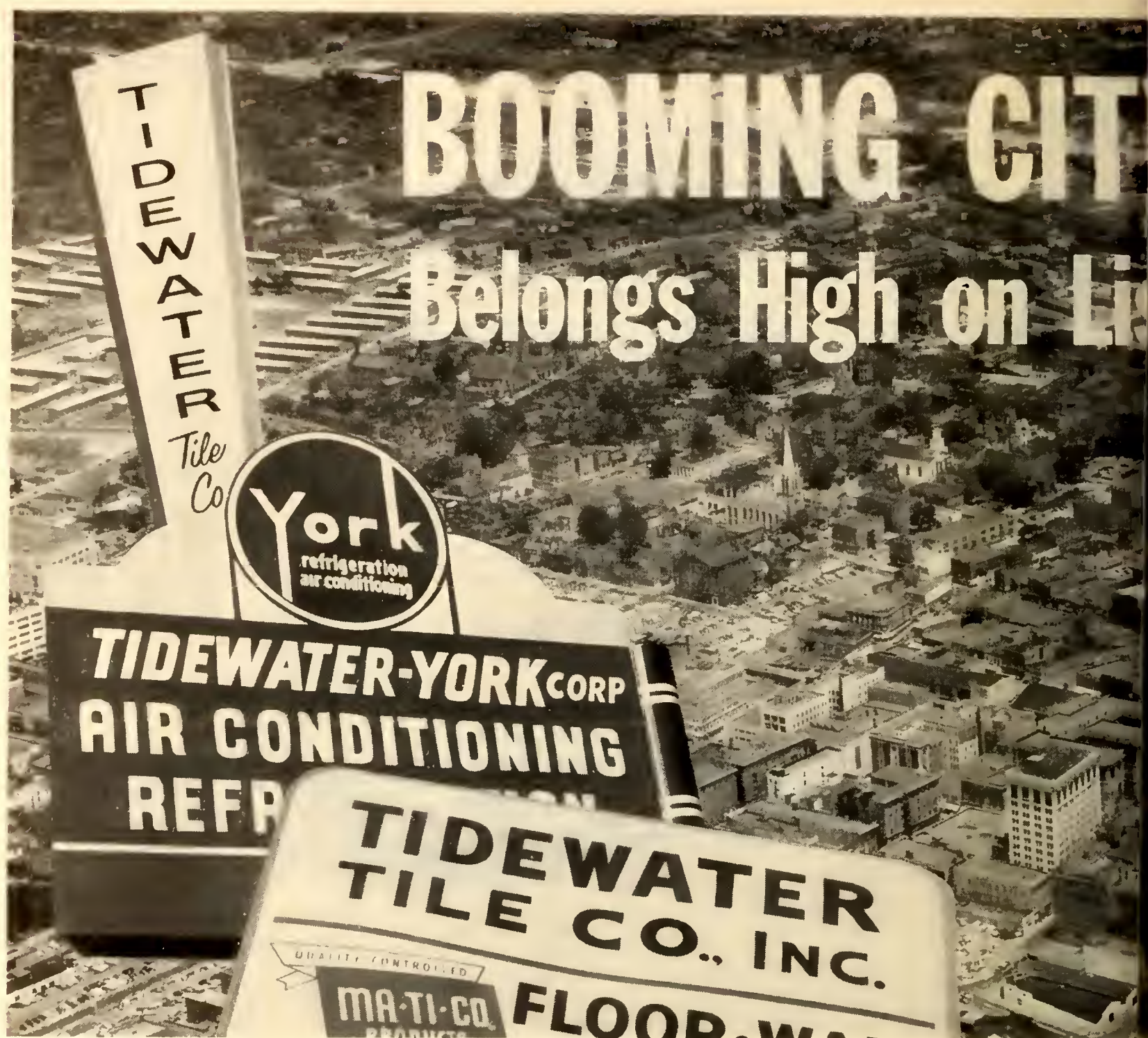
And WQAM is first on the latest Southern Florida area Pulse which accounts for the listening habits of 31.5% of the state's population.

Spend some time with Blair or WQAM general manager Jack Sandler.

WQAM covering all of Southern Florida with 5,000 watts on 560 kc . . . and radio #1 in **Miami**

STORZ
STATIONS
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.



AS you can see, Tidewater is spelled with a capital T in Virginia. Unlike the old oxo in the song, Tidewater, Va., is a *place*, not just a proposition. Any Virginian can tell exactly where it is.

It is the single, continuous urban area comprising the cities of Norfolk, Portsmouth, Newport News, Warwick and Hampton in a booming metropolis ringing Hampton Roads, one of the world's greatest natural harbors.

Warwick and Newport News will merge July 1; and it has been proposed that all five should unite.

For marketing purposes, all five already are one city, spelled TIDEWTAR, which spelling locates and defines the market. For WTAR delivers the whole package.

WTAR was the first Radio station in the market. WTAR was the first Television station in the market. And WTAR *continues* to lead in both Radio and TV. WTAR's years



experience and well established leadership can lead you to more sales in TIDEWTAR, Virginia's greatest and one of the nation's fastest growing markets!

TIDEWTAR, VA.

Market No. 1 in the State, No. 27 in the Nation.

WTAR RADIO • WTAR TELEVISION
30 Kilocycles • Channel 3



WTAR Radio Corporation • Business Offices and Studios: 720 Boush St., Norfolk 10, Va.
Telephone: MADison 5-6711 • Represented by Edward Petry and Company

1150 KC



Because you overlook a rich market if you miss the Klamath Basin, where average families spend \$6000 yearly . . . 30% more than the State average!

Newscasts on KFJI are "Best Buys". The news coverage is accurate, and complete, giving KFJI top news position in the Klamath Basin!

The 8,000 sq. miles of KFJI's coverage extends to six counties, in two states . . . 37,505 radio families, who are your customers . . . with KFJI!

Dominates . . .
SOUTHERN NORTHERN
OREGON • CALIFORNIA
"money markets"

Best Buy
KFJI

KLAMATH FALLS, OREGON
Ask the Meeker Co.

5000 W

Timebuyers at work

Felice Feldman, Roy Garn Advertising Agency, New York, believes nighttime radio is on the way back, particularly during late evening and early morning hours. "All-night shows are a different and valuable breed all their own," Felice says. "More people are up and listening after midnight than we estimate—there are many still working a night and early morning shift who listen while preparing for work, those who are traveling by automobile, and others who 'just can't sleep.' These people not only tune in faithfully every evening, but are usually faithful to one show and d.j. personality." Felice feels that the advertiser who buys a solid schedule on these shows benefits in two ways: (1) the listener is continually exposed to his advertising—so the product impressions stick; (2) less competition and less distraction from other products when the spot is done 'live,' by the show's personality it seems more personal and takes on much of the character of a personal endorsement. "In addition, rates after 7:00 p.m. are often lower and after midnight, even bigger reductions are allowed."



Ed O'Brien, tv producer and timebuyer for William Warren, Jackson & Delaney, New York, comments, "Tv is no longer like a guest in the house—a person whose every word we'd listen to. Today, it is more a member of the family, occasionally saying something interesting. We chat, read, play games or work at our hobbies while the

set burns up kilowatts. There are shows where we put down the book and listen—but there are many more that just break the boredom of silence until the next show comes on. Consequently, tv commercials have a bigger selling job to do. In the past, tv commercials have relied heavily on the salesman's axiom, 'sell yourself and then the product'; tv used the show to sell the product. The function of the commercial was



primarily to get the attention of the audience that the show had already attracted. But now that a boredom factor has entered the picture, there's a definite need for commercials that have a little more heart . . . humor, and entertainment. It's the buyer's job to find an audience—and the agency's job to make friends with it."



DICK COVINGTON

In Baltimore, and wherever else he's been, Richard is to records what rock is to roll. His easy-going personality and musical savvy have earned him large and loyal audiences. For the past 8 months, he's had the top rated show in Baltimore.* Now he's on W-I-T-H—from 4 to 6 P.M., Monday through Saturday. His show, Covington's Corner, features the town's top twenty tunes—as

*Nielsen, Hooper and Pulse—Oct. thru Dec., 1957

proved by daily survey of a cross section of Baltimore's music vendors.

Dick also doubles in brass as W-I-T-H's program director. His proven formula for gaining and holding audiences, plus W-I-T-H's *pinpoint no-waste coverage and lowest-cost-per-thousand rates*, make obvious your best radio buy in Baltimore. Contact your "rep." now!

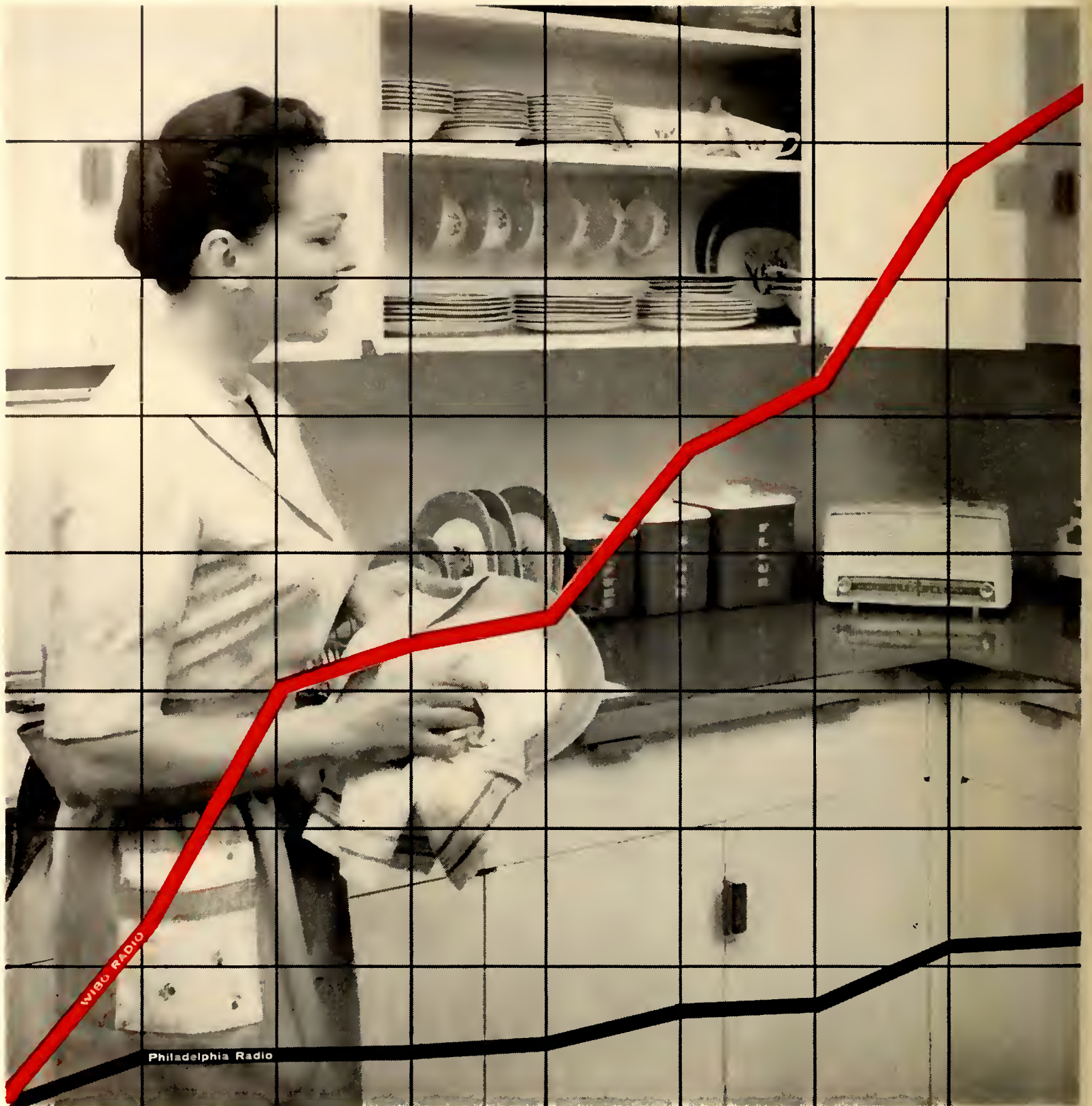
**It "figures"!
Baltimore's best
radio buy is . . .**

WITH

Tom Tinsley, *President*

R. C. Embry, *Vice-President*

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Chicago and Boston; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Seattle, San Francisco, Los Angeles.



Philadelphia radio listening UP 31%*

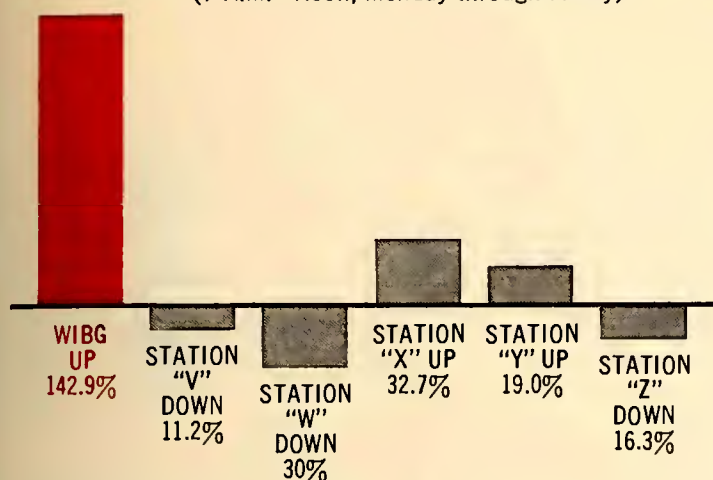
"Radio 99" (WIBG) listening UP 186%*

All data based on C. E. Hooper, Inc. (October-December 1957 vs. October 1956)

*Total rated time periods

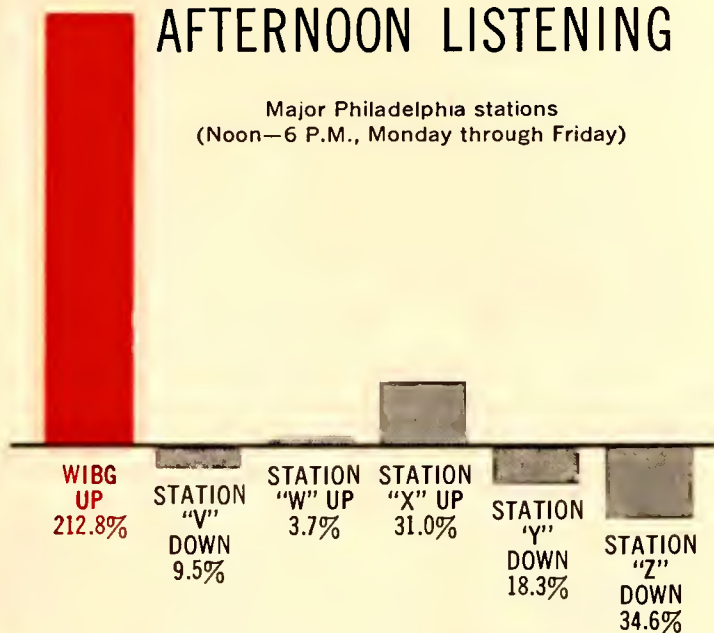
MORNING LISTENING

Major Philadelphia stations
(7 A.M.—Noon, Monday through Friday)



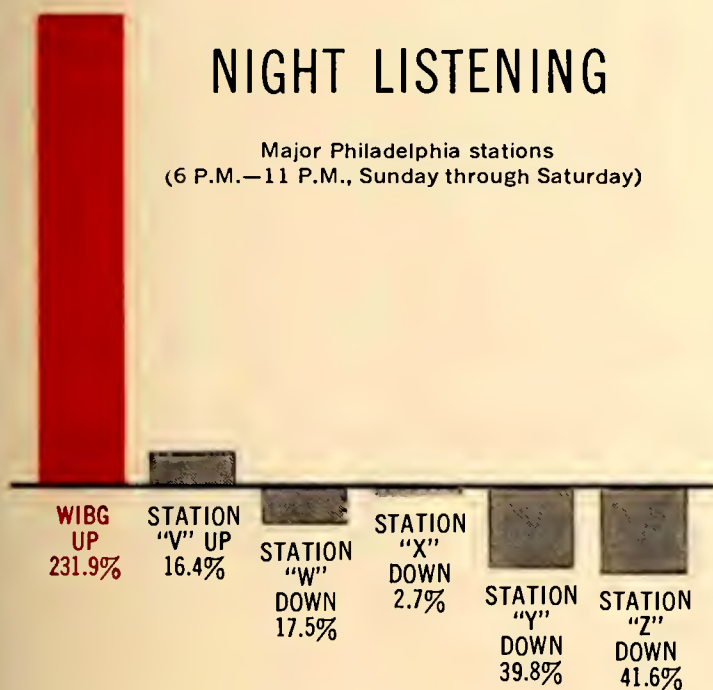
AFTERNOON LISTENING

Major Philadelphia stations
(Noon—6 P.M., Monday through Friday)



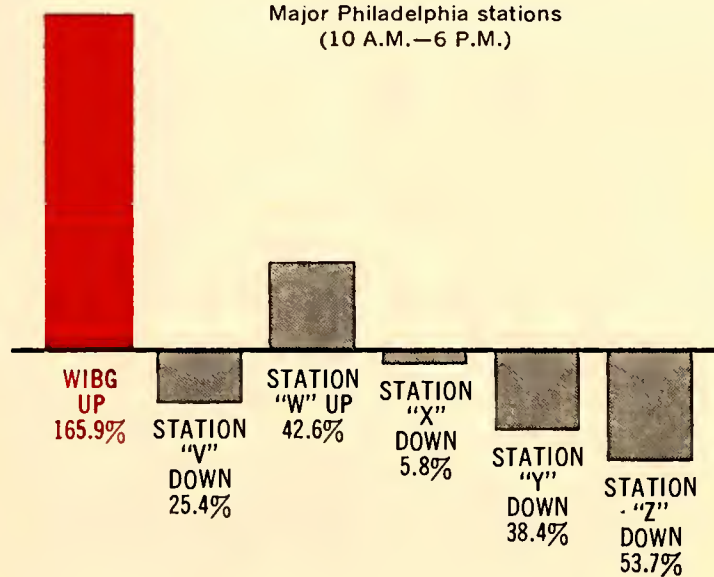
NIGHT LISTENING

Major Philadelphia stations
(6 P.M.—11 P.M., Sunday through Saturday)



SATURDAY LISTENING

Major Philadelphia stations
(10 A.M.—6 P.M.)



WIBG "RADIO 99"

Only station to gain in all time categories

Biggest overall increase—by far

First in night listening

First in Saturday listening

OVERALL SHARE OF AUDIENCE NOW 16.3%

To move your merchandise in Philadelphia, move to the station that's moving up under new Storer management and programming. Move up with WIBG, "Radio 99."

Represented nationally by the Katz Agency, Inc.



**MGM
JOINS
CHANNEL**

**COLUMBUS,
GEORGIA**



WEE REBEL

teams up with LEO

to present the

MGM

Golden Era Theatre

★

**AVAILABLE FOR
PARTICIPATIONS**

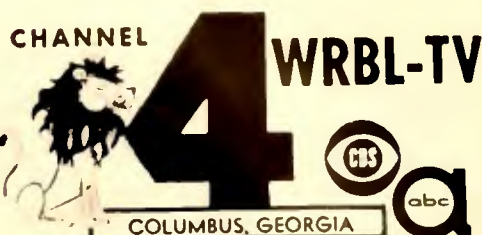
★ **PACKAGE 1**

Sundays 2:00 pm to conclusion
Sundays 11:00 pm to conclusion
Both Impressions
Flat \$70

★ **PACKAGE 2**

Fridays 11:20 pm to conclusion
Flat Rate \$10

Call Hollingbery Co.



Sponsor backstage

Motion pictures' Armageddon

In my New Year piece over a month ago I noted the somewhat obvious probability that the motion picture business (production and exhibition) would run into even rougher days in 1958 than they'd encountered heretofore. I hardly expected the deluge of documentation which broke this past week (as the present essay is being written).



Item: *New York Times* Bosley Crowther breaks a page one story based on a Sindlinger survey, the opening lines of which read: "Financial failure looms for most of the nation's movie theaters and film-makers if the trend of public interest in old movies on television continues to rise. . . ."

Crowther's story further states: ". . . The public is spending four times as many hours a week looking at old movies on television as it is in attending new ones in theaters. The direct consequence of this development, which began noticeably with the influx of top quality old pictures on free television last fall, has been a seven million drop in average weekly movie attendance in the final quarter of last year, compared to the same period in 1956. . . ."

The tolling bell

The *Times* concludes with tolling bell: ". . . If the national level of theater gross for the next nine months follows the trend of the past six months, according to the report, theaters and production will be down about 17%. This would mean that theaters will have a \$200 million annual loss in net gross and production will have an annual loss of \$73 million in film rental. This," winds up Crowther, a mite unnecessarily, "could be disastrous to the industry."

Item: Loew President Joe Vogel, still breathing hard from his violent but victorious struggle against a group of dissident stockholders, issued the company's report to its shareholders. The company lost \$445,000 for the fiscal year ending August 31, 1957. Its radio, record, music publishing subsidiaries, station WMGM, MGM records and the Big Three (Robbins-Feist-Miller) publishing firms earned them \$5,520,000 before interest charges and federal taxes, but the MGM motion picture studio and distribution operation lost \$7,784,000. In the first quarter of the current fiscal year, the company lost over \$1 million. It is counting heavily on its television activities, including easing of its more than 700 pre-1948 feature films to pull it out of this lamentable position.

Item: Republic Pictures sold about 140 of its post-1948 feature films to the NBC-owned stations for approximately \$2 million. The Screen Actors Guild and the Writers Guild of America, West have both served Republic with a 60-day notice of cancellation of contract for failing to negotiate with the Guild for additional payments to actors and writers, respectively, for the use of these movies on television. There is talk to the effect that Republic is figuring on giving up production entirely, anyhow, and consequently isn't too con-

Years Ahead

BARTELL FAMILY RADIO

FORTUNE magazine this month gives recognition to Bartell Family Radio leadership in scientific research for achievement of maximum audience. Continual sampling and experimentation keeps Bartell Family Radio years ahead.

Years ahead in enrichment of audience composition.
Years ahead in constant audience participation and response.
Years ahead in community leadership.

Success of Bartell Family Radio, as FORTUNE indicates, is the product of scholarship, showmanship, salesmanship.

Bartell It... and Sell It!

AMERICA'S **FIRST** RADIO FAMILY SERVING 10 MILLION BUYERS

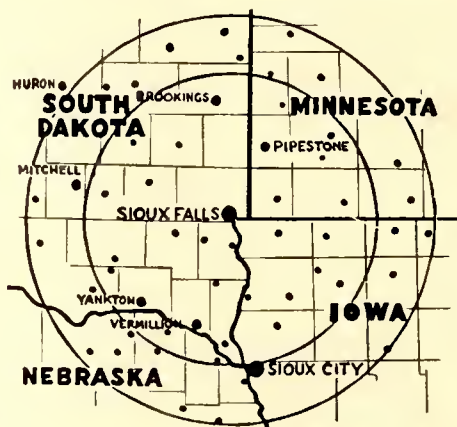
Sold Nationally by ADAM YOUNG, Inc. for WOKY The KATZ Agency

JOE FLOYD GIVES YOU THE
LOWDOWN ON MEDIA
PREFERENCES IN KEL-O-LAND . . .



IF THEY
AIN'T
LOOKIN'
THEY'RE
LISTENIN'!

Sure, they've got big picture tubes in KEL-O-LAND. But when their eyes are resting, their ears are tuned to the big radio voice KELO, a vital selling force in the 4-state KEL-O-LAND market. To get KEL-O-LAND's ear, just call the KELO rep near you. Joe Floyd and his 105-man crew will give your commercial the kind of attention that spells immediate returns.



KEL-O-LANDS

BIG RADIO VOICE

BEAMED FROM THE MIRACLE
1,032 FT. TOWER
13,600-WATT POWER EQV.



SIoux FALLS, S. D.

JOE FLOYD, President
Evans Nord, Gen. Mgr.
Larry Bentson, V. P.

Ask H-R about KEL-O-LAND!
In Minneapolis it's Bulmer & Johnson, Inc.

cerned with what the SAG and WGAW may do. Whether or not these unions will find some other way to stymie the deal is beside the point here.

Can records et al bail them out?

All three of these items point to the rough days ahead for the motion picture folks. They have been making every effort to diversify their activities and to get into other phases of the entertainment business. Their respective moves into television are rather well known to readers of SPONSOR. Their moves into the rapidly growing phonograph record business are a little less familiar. MGM, of course, as stated above has run its record company subsidiary for almost 10 years, but they have just gone through a complete shakeup in the administrative personnel of the company. ABC-Paramount Theaters has been operating its record company for several years now, and has just recently become one of the hottest labels in the business. Paramount Pictures only last year purchased the highly successful Dot Record Company, complete with its ingenious, hard-working president, Randy Wood. United Artists started its own record company just a couple of weeks ago, in an inept way, but started nevertheless. This week (as these lines are being written) Columbia Pictures bought another of the more successful independent record companies, Imperial Records. And reports are rampant that Twentieth Century is planning either to purchase the thriving independent label, Liberty Records or start its own company.

I am personally quite heavily engaged in the record business and am fully aware of its tremendous growth potential, as well as its opportunities for immediate vast profit. I seriously question, however, whether any of the motion picture firms are going to get truly well out of their record business activities for at least a few years. By and large they just don't know what they're doing, and don't understand elements of the record business.

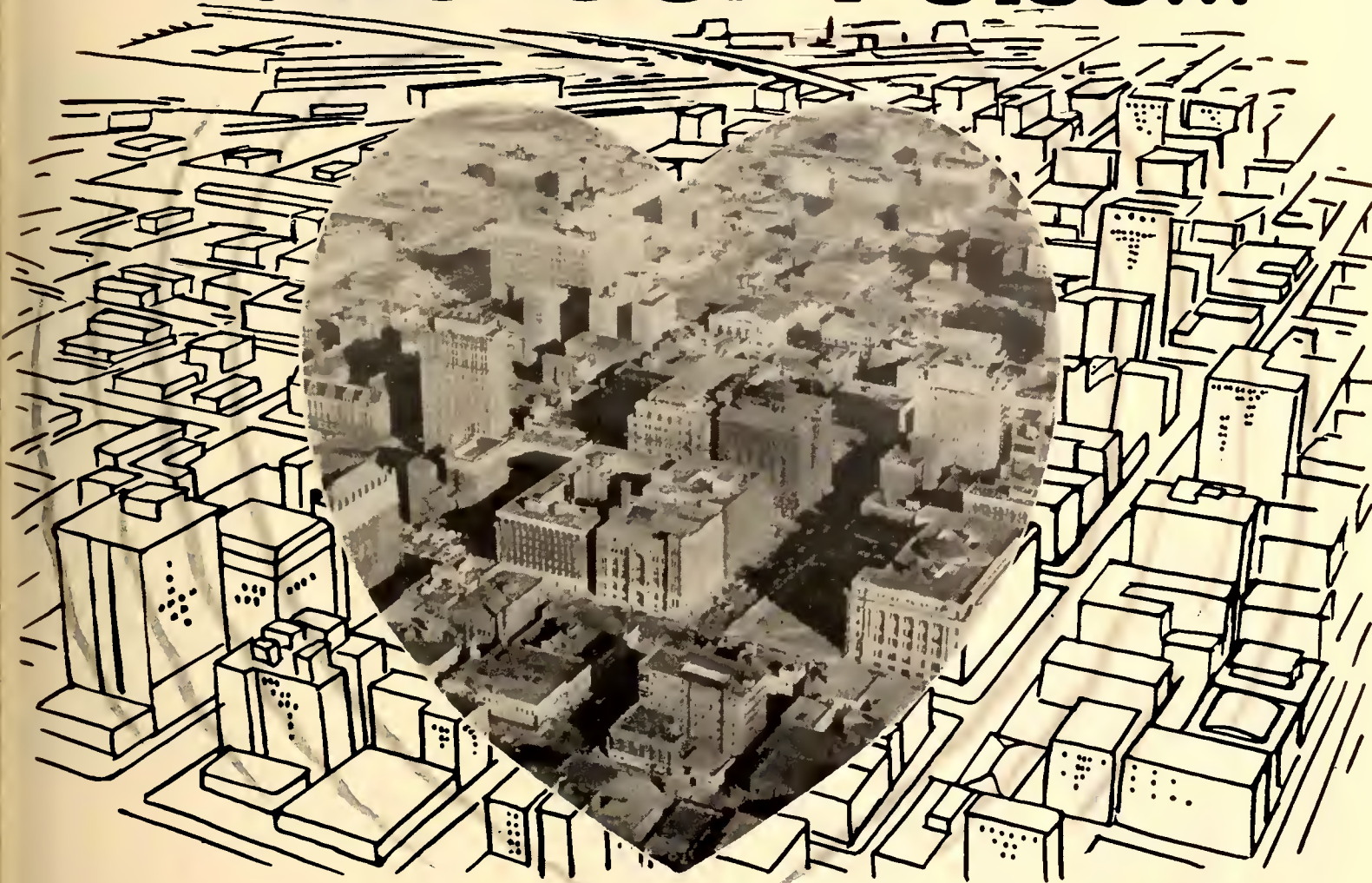
It isn't too much of a secret that virtually all of the film companies are either now, or have in the recent past explored ways and means of dumping their post-1948 product on the television market even as Republic just did. There are no serious obstacles to successful selling or leasing. As has often been pointed out before, it's merely a matter of working out an additional payment arrangement with unions such as the Screen Actors Guild and the Writers Guild of America, West.

After the dam cracks, look out!

At our house we've watched, in recent weeks, such mouldies *Follow the Fleet*, *High Noon*, *Trader Horn*, *Dr. Jekyll and Mr. Hyde* and a couple of others which don't come to mind too readily. At my wife, June and I are busy enough to make this quite a bit of viewing. I'm sure Mr. Sindlinger's ominous findings were thoroughly accurate, and no more alarmist than their content warrants. But we ain't seen nothin' yet, and won't until that post-1948 dam cracks. Then, look out!

But for advertisers and agencies this is all to the good. The better, newer movies will attract larger and larger audiences, and successfully compete with the newer, better movies, the tv film makers, and the live programmers will have to deliver more solidly more potent audience-getting product than ever before. Tv sets in use will go to undreamed of highs, but the chances are many advertisers and agencies will still work away at getting tv prices cut. ▼

Take Our Pulse...



it's the Heartbeat
of **OMAHA!**

HOOPER	43.2
Nov.-Dec., 1957 8 AM - 10 PM	share
PULSE	23.0
Nov., 1957 8 AM - 6 PM	share
TRENDEX	40.8
Dec., 1957 8 AM - 6 PM	share

All **3** Put KOIL
in the
Winners' Circle!

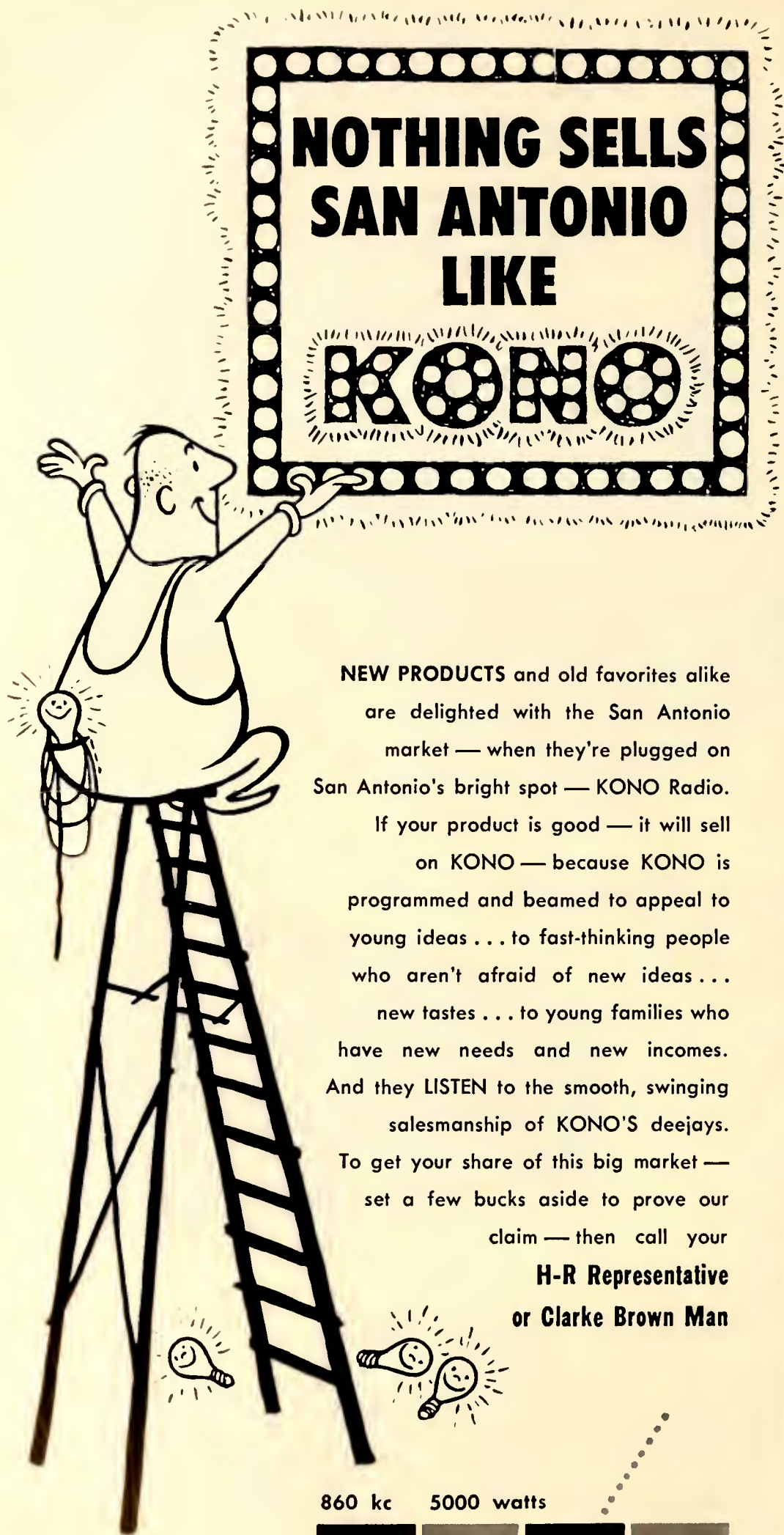
24 Hours
A Day

KOIL

Avery-
Knodel
Rep.

A Vital Force in Selling Today's Omaha
with more than twice as many listeners as any other station

DON W. BURDEN—PRESIDENT



NOTHING SELLS SAN ANTONIO LIKE

KONO

NEW PRODUCTS and old favorites alike
are delighted with the San Antonio
market — when they're plugged on
San Antonio's bright spot — KONO Radio.

If your product is good — it will sell
on KONO — because KONO is
programmed and beamed to appeal to
young ideas . . . to fast-thinking people
who aren't afraid of new ideas . . .
new tastes . . . to young families who
have new needs and new incomes.
And they LISTEN to the smooth, swinging
salesmanship of KONO'S deejays.

To get your share of this big market —
set a few bucks aside to prove our
claim — then call your

**H-R Representative
or Clarke Brown Man**

860 kc 5000 watts

KONO
SAN ANTONIO **Radio**

49th an Madis

Sponsor Hears addition

On Page 68 of the 28 December issue of SPONSOR Magazine, I read your list of people who have bought over \$25 million in spot time. I would like to add my name to the limited list of those in the business who have fulfilled this quota.

Some of the accounts which I have handled in the past are: Lever Brothers (Rinso, Lifebuoy and Spry). Dodge, Ford, Lincoln-Mercury, Virginia Dare, Ruppert Beer, and currently Plymouth cars and Chrysler Corporation Institutional.

Helen Hartwig
N. W. Ayer & Son, Inc.

. . . and correction

I was astonished to read in Sponsor Hears in your January 18 edition that a Piel's Beer and a Bufferin announcement had run back to back on WNBC TV.

I am afraid that what SPONSOR Didn't Hear was the station identification. We don't even have a Piel's Beer schedule.

Francis A. Wooding
manager, adv., prom., publ
WNBC TV
West Hartford, Conn.

Libby's

Time out to say "Thank You!" for the well written story concerning WWRL's efforts in behalf of Libby's baby foods (25 January SPONSOR, Pg. 40).

Edith Dick
station manager
WWRL, New York

Utility tv

I want to ask your permission to re print or quote from your article, "The Utility Buys Local, Live Tv for \$17 a Show," appearing in the 28 December issue of SPONSOR.

We want to send the reprints to our electric utility associates throughout the country. Also, I wonder if we might obtain four or five additional

copies of the issue for mailing to Westinghouse Electric Co. and to Public Utilities Advertising Association.

Your mention of our housepower tv commercials is being noted in our Housepower Bulletin. This bulletin is mailed to approximately 600 representatives of the entire electrical industry.

John Hamrick
Housepower Program
Edison Electric Institute
N.Y.C., N.Y.

• Requests being processed.

Spot tv vs. shows

Have you at any time published an article or articles dealing with the relative merits of spot television versus programs?

P. S. Logan, *manager*
time buying dept., radio/tv div.
Cockfield, Brown & Co., Ltd.
Toronto

• This basic question is discussed in many SPONSOR tv case histories. Virtually any article analyzing the strategy of a spot tv client will include the pros and cons of his selection. A list of such stories was furnished Reader Logan.

Brainstorming

I believe I recall having seen an article in SPONSOR within the past several months dealing with the technique of brainstorming. If so, would you kindly send me a copy.

John W. Fraser, Jr.
Fraser-Wiggins, Collins & Steckly
San Antonio

• SPONSOR ran a series of articles in 1954 on BBDO which included some material on brainstorming, but has not published any on the subject recently.

Ad Agency in transition

Some time ago we believe an article appeared in your magazine listing all the factors involved—in their order of importance—in the sale of a product at a profit. Preparation of advertising was about half-way down the list.

We would like a copy of this list to help document the relative importance of the many services an advertising agency should provide its client.

If you can send us a tear sheet of this article we would be very grateful.

Roger Clayton Lakey,
sales promotion manager,
Bozell and Jacobs, Inc.,
Kansas City

• This article appeared in the 28 November issue of SPONSOR. It was one of a series of four articles on Ad Agency function. Reprints of the entire series are available upon request.

33

For 33 years, KVOO has been the "Voice of Oklahoma". Let this powerful voice speak for *you*. It will tell your story to all of Oklahoma's No. 1 market . . . plus a rich bonus market in Kansas, Missouri, Arkansas!



KVOO

The only station covering all of Oklahoma's No. 1 Market
Broadcast Center • 37th & Peoria


HAROLD C. STUART
President

GUSTAV BRANDBORG
Vice Pres. & Gen. Mgr.

Represented by EDWARD PETRY & CO.



1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC
"The Voice of Oklahoma"



CHARLOTTE TOTAL AREA ARB SURVEY

The nation's 21st television market* was surveyed by the American Research Bureau the last week in November.
Here are the highlights of the 80-county survey:

DAYTIME

(Monday through Friday 7 AM-5 PM)

Total Number Quarter Hours
200

WBTV
Percent

Quarter Hour Wins
199
99.5%
WSOC-TV
Percent 0.5%

NIGHTTIME

(Sunday through Saturday 7 PM-11 PM)

Total Number Quarter Hours
112

WBTV
Percent

Quarter Hour Wins
100
90.1%
WSOC-TV
Percent 9.9%

TOTAL WEEK

Total Number Quarter Hours
501

WBTV
Percent

Quarter Hour Wins
455
91.0%
WSOC-TV
Percent 9.0%

OVERALL SHARE OF AUDIENCE

WBTV

70.5%

WSOC-TV

29.5%

TOP 30 PROGRAMS

1. Gunsmoke
2. I've Got A Secret
3. Climax
4. Have Gun, Will Travel
5. Gale Storm Show
6. The Millionaire
7. I Love Lucy
8. Zane Grey Theater
9. Ed Sullivan
10. Perry Mason
11. G. E. Theater
12. The Big Record
13. Red Skelton
14. Esso Reporter
15. Waterfront

WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV

16. Talent Scouts
17. Broken Arrow
18. Trackdown
19. Danny Thomas
20. Burns & Allen
21. Alfred Hitchcock
22. Harbourmaster
23. Weatherman
24. Mighty Mouse
25. (Tie) Jimmy Dean Show
- (Tie) \$64,000 Question
27. Schlitz Playhouse
28. Harbor Command
29. Father Knows Best
30. Dr. Hudson

WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV
WBTV

Your CBS Television Spot Salesman is anxious to show you the complete report. Call him today!

*Television Magazine Set Count

Big money, lavish production characterize commercials like Royal Crown



**The tv focus
now shifts to**

COMMERCIALS FIRST

**Clients are spending more time and money on tv commercials
to get viewer attention, sell in tight economy. Trend
is toward more factual copy, elaborate production values**

When Pepsi Cola ad manager Charles Derrick arrives on the West Coast this week to plan the year's tv commercials, he'll have to answer these questions:

- Can the commercial approach that was effective in 1957 produce sales in today's tighter economy?
- What production techniques will catch and hold viewer attention against the stiffened competition of programing?
- How much does a good, selling commercial have to cost? And where should the money go?

Derrick has plenty of company. The majority of tv advertisers, network as well as spot, are giving television commercials top priority this year. They reason: it's the commercial which makes or breaks their investment. As a consequence:

1. Clients are spending more. The commercial's the thing, and they know it. It's the persuasive commercial that can make up for lower program ratings by converting a larger percentage of viewers into

Admen insist upon more research, copy testing, pre-production planning to insure results from growing cost of commercials

buyers. It's the commercial that can increase a client's share of the market even when the total market is shrinking.

The money is not necessarily due to increases in production cost. In fact, while costs have risen slightly in live network commercials because of an early 1957 rate card increase, the rise in production costs as such have been

milder than in tv's earlier years. Where film commercials are concerned, prices for comparable jobs have remained relatively level between 1957 and 1958.

The added client expenditure actually stems from a new stress on effective commercials. In the case of tv film, for instance, advertisers tend to order more variations on the original theme to assure variety and avoid viewer sat-

uration through excessive repetition. Also, emphasis is on more elaborate, original and costlier production values.

Clients in general spend less than 10% of show cost on commercials production. But this figure is now moving up.

"The amount spent on commercial production in our case depends upon the needs of the particular division advertising its products," says Sylvania advertising director Terry Cunningham. "We sell minute commercials in our Sylvania network programing to our divisions. These divisions spend an average of \$6,000 to \$7,000 per commercial. One division might use four such commercials over a 52-week period, spending \$1.2 million for program and time costs. Another division will spend \$500,000 for show and time over 26 weeks and still rotate four commercials during this time."

"In the last six months production costs have been rising somewhat," says Frank Brandt, head of Compton's commercial production department. "But commercial costs are getting larger for different reasons. Mainly, they're spending more because productions are getting more elaborate."

Agency producers and tv commercials v.p.'s will tell you film commercials within a network show might cost as much as 20% of the total show production tab but can be amortized by spot tv use.

2. Attention-getting production values are eating up larger chunks of commercial budgets. Agencymen and clients both feel that it is becoming increasingly difficult to attract and hold the sophisticated tv viewers' attention. In an effort to reach him against the competition of other commercials, tv copywriters and producers are using elaborate entertainment features.

Some recent commercials are virtually segments of Broadway musical comedy in staging, costuming, scoring. For instance, a recent Chemstrand Corp. commercial for nylon stockings (through Doyle Dane Bernbach) has a 20-piece orchestra playing background music off-screen.

"The trend is away from opticals and other technical gimmickry that might have intrigued viewers in the days when the mere fact of sound and motion held viewers' interest," says Doyle Dane Bernbach tv-radio direc-



Chevrolet's new live pitch is hard-sell

Elaborate settings characterize commercials on ABC TV *Pat Boone Show*, which Campbell-Ewald's Pete Miranda produces for Chevrolet under the supervision of Phil McHugh and Hugh Lucas. The 30 January copy stressed "polished lacquer finish for a smooth, hard surface" on the car. Commercial illustrated the point by showing girl putting on lipstick by watching her reflection on the hood of the car. To avoid blurring through camera movement, Miranda used two cars and models who are twins. Commercial cost about \$5,200 to produce (SPONSOR estimate). Below-the-line cost probably broke down this way: sets, \$1,400; lighting, \$500; engineering (cameras, crew) \$1,200; studio rental, \$1,000. Above-the-line costs (director and talent) cost under \$500. Commercial may require more cameras than the show itself. In above commercial, Miranda used four cameras, including one hanging above the car for reflection shot

tor Don Trevor. "Today we search for a creative concept, in keeping with the product needs, that's original enough to interest people. The nylon stockings commercial, for instance, was done in a stylized high-fashion approach, with color still transparencies being shot by the camera on an animation stand."

These commercials, to be shown through the summer in 99 markets on a spot basis, were actually conceived to give a high-fashion magazine ad feeling to the viewer, while getting the benefit of motion.

The emphasis in commercials today is on being different and if there's a price to be paid for it, clients are generally game.

"The worst mistake a tv advertiser

could make is to spend millions on a network show, get top ratings and then lose its impact by running either the same film commercials over and over or else unimaginative live ones," says Revlon's George Abrams, an outspoken champion of personalized, live commercials.

In the search for individuality, agencies are ordering an increasing amount of original musical scoring for background of their commercials. The unusual sound, which became important in radio commercials some three years ago during the medium's early comeback days, is now becoming a more and more important part of tv commercials. But the cost of such original scoring and of hiring musicians can be

held down without loss of effect.

Says Campbell-Ewald producer for Chevrolet, A. J. "Pete" Miranda: "Film commercials are using much more original scoring especially in terms of 'effects' to underscore dramatic values of pictures. But the scorers and musicians are free-lancers and favorable contracts can be made. Also, we realize we don't need a symphony to create an effect. Often four pieces can do a fine job."

3. Copy stresses facts, not feelings. While the production values in today's commercials are keyed to pack an emotional wallop, the copy itself sells facts, "reasons-why" viewers
(Please turn to page 50)

Clients demand unusual approach to commercials to insure attention



Musical-comedy approach sells P&G's Royal Drene shampoo (through Compton). Song-and-dance routine of teen-age cast was used not only as attention-getting device, but to make Drene commercial stand out among others and create "teen-age date" setting for the product. Agency producer Frank Brandt foresees trend toward more such commercials

Humor was used effectively in Pepsi-Cola's first commercial for its 27 November NBC TV spectacular "Annie Get Your Gun." Adman Charles Derrick's theory is that Pepsi-Cola could afford Harpo Marx's soft sell (left) within its sponsored show, but needs more direct approach for spot tv



THE SECRET OF SELLING WITH

Make your commercials the biggest event of the program.

Here's what one three-week campaign accomplished for Cocoa Marsh:

It put over a new cold-weather use for the product—and sold

over 40,000 jars of Cocoa Marsh. Sales in general? Up 110% in 1957

Who says you can't build a universal advertising-marketing formula—one that can be used in any market?

GLENBROOK, CONN.

Many admen say it, and follow with the rationale, "You gotta have flexibility. Operating with formulas or in patterns digs a grave for flexibility."

In sharp contrast is the viewpoint held by Taylor-Reed Corp., Glenbrook, Conn. With strict adherence to a tv-based formula, this company has built its Cocoa Marsh, a chocolate-flavored milk booster, into sales prominence in 15 new markets in 15 months. And this in the face of stiff competition from such giants as Bosco, Ovaltine, Nestlé's and Hershey's.

The formula is comprised of these factors, as outlined to SPONSOR by Malcolm P. Taylor, company board chairman, and Ted Grunewald, Cocoa Marsh account supervisor and vice president of Hicks & Greist agency:

- Participation in local children's tv shows—with frequency and continuity.

- Promotions carefully designed to capture kids' imaginations, parents' allegiance and store buyers' enthusiasm and support.

- Allotment of advertising funds for each market on the basis of sales volume in the market.

Cocoa Marsh started regular use of children's tv with one show in New York City in October 1956. Today, Cocoa Marsh is participating in about 32 different programs in 16 north-eastern and central U.S. market areas.

Frequency averages about three times per week per show, with all shows bought on a 52-week basis. Costs for 1957 ran about a half-million dollars, SPONSOR estimates.

Results: Cocoa Marsh sales were up 110% in 1957 over 1956. Also, the product now has over 60% distribution in these new markets: Boston, Portland, Providence, Hartford, New Haven, Springfield, Philadelphia, Baltimore, Washington, Cincinnati, Cleveland, Detroit, Chicago and two undisclosed cities that are being opened up in the immediate future.

In the strictest sense this has been a reincarnation for Cocoa Marsh, for it had lived nationally before. Introduced in 1939, it was the product on which former Yale roommates "Mac" Taylor and Charlie Reed formed their company in a Mamaroneck, N. Y.,

basement. The Cocoa Marsh formula, \$7,200 and a second-hand, 60-gallon steam kettle—those were their initial assets.

Cocoa Marsh was built to national distribution during the war years. The end of the war brought sugar availability, and with it—keen competition in the chocolate syrup field.

Taylor-Reed tried to hypo its business in 1947 with network radio advertising for Cocoa Marsh. But they found they'd bitten off more than they could chew financially and radio activity died in a short 26 weeks. Advertising returned to the print media. In time, Cocoa Marsh distribution retrenchments left the product only in the New York market.

But young (both in their 40's), Taylor and Reed are putting what they learned to good use today. Taylor,



They're off and running at Macy's, left, and even sales clerks lend a helping hand

Tv sells Cocoa Marsh's high-flying promotions by stimulating kids' imaginations

D SHOWS



"Name the truck and it's yours" was the pitch to kids in several Cocoa Marsh market areas. Bob Emery, *Big Brother* on station WBZ-TV, Boston, demonstrates the fun of owning the powered vehicle by driving it right onto the studio floor during his show. Girl Scouts were guests on the program

talking to SPONSOR one rainy day recently in his Glenbrook plant office, had this to say:

"We've learned the advertising-marketing trick. First find the advertising medium that answers your needs, then work out an *economically* sound marketing program around it—and *prove* it in one market before going further. I've observed many companies that, on the basis of a very short testing period, plunge right into a full-fledged program." He smiles ruefully as he adds "and believe me, I'm not saying we haven't been guilty ourselves."

Taylor-Reed is achieving economic soundness in its marketing today by basing advertising expenditures directly on sales. "We determine our advertising dollars in any given market on a hard and fast percentage figure." (Article continues next page)



COCOA MARSH

WIN-YOUR-OWN-RAILROAD

CONTEST

Here's everything it takes to SELL this BIG, RICH Market

A product kids love!

A TV schedule that's pure, saturated

SELL!

Railroad promotion was used by Taylor-Reed Corp. as an opening-gun salvo in tough metropolitan markets like New York City. The gimmick: "Name the Cocoa Marsh lion." Claude Kirchner, above, of *Terrytoons*, WOR-TV, New York, puts four small-fry aboard for a studio run during his program. The trains also have been used by Cocoa Marsh for store openings and supermarket promotions. Cocoa Marsh promotion piece, above right, helps sell store buyers

Probably its biggest promotion, Cocoa Marsh's fantastic "Name the Drink" contest held in New York last December had a real hooker for kids—the prize. Winners got a chance to grab off as many toys as they could when turned loose in Macy's Toyland, below. Amount of time depended on placement in the contest. The contest drew 40,000 entries—each with a Cocoa Marsh label—during the three weeks it ran on five local kids' shows. Promotion was tied in to Christmas season by including candy canes in the drink's recipe



grab off their loot in front of grinding newsreel cameras, above. Mothers of the youngsters received \$50 gift certificates, above

**Advertising should run 8-16% of sales on a product
with 50% manufacturing costs, "Mac" Taylor estimates**

ure that we apply to the market's sales. Or, in the case of a new city, we put the percentage against its estimated sales potential," says Taylor.

Though not revealing, naturally, the Cocoa Marsh percentage figure, Taylor nevertheless estimated that advertising should run between 8 and 16% of sales on a product with 50% manufacturing costs. "But this can vary greatly, depending on the product," he says.

The medium: In deciding that tv was the medium for Cocoa Marsh, the ad planners ran the media gamut. "Through the years," says Taylor, "we had used newspapers, radio, in-store promotion, premiums, and both black-and-white and color advertising in women's service magazines."

"But our market is kids," Grunewald says, "and today's kids are practically tv fans exclusively. They're just not interested in radio, for instance, because tv gives their imaginations greater satisfaction—and they consequently become emotionally involved with tv."

Cocoa Marsh considers this imagination factor in all areas of its tv activity, particularly in (1) program selection, and (2) the promotions it carries off via the tv screen.

"We look at the featured personality in buying children's tv," Grunewald told SPONSOR. "He is going to be selling our product and if he tickles the imagination the child will take to him. When that happens, the kids *believe* the showman when he tells them 'Cocoa Marsh is delicious—and you'll be strong as a lion.'"

The Hicks & Greist-Cocoa Marsh local approach to advertising is particularly stressed in program buying. "We have a man in the field (executive producer Milt Stanson) all the time to keep an eye on our shows, evaluate new program personalities and watch these markets constantly for possible better buys," says Grunewald.

"Though we buy on a 52-week basis for continuity," he continues, "spot's two-week cancellation clauses mean timebuyer Vincent Daraio can make fast switches whenever we want to."

"And Stanson also watches the progress of our promotions. If one isn't going too well we know it immediately and it can either be built up or dropped," Grunewald told SPONSOR.

Promotions: Historically a heavy user of promotions in all media, Cocoa Marsh today is going all-out with this approach in tv. All big, all highly original and all perfect imagination-stimulators for kids, they've met with outstanding success in the medium.

A fantastic "Name the Drink" contest, held in New York during the first three weeks of December, is a perfect example of a Cocoa Marsh promotion Colossus.

The big imagination-stimulator here was the prize offered—the winner could have all the toys he or she could gather together when turned loose in Children's Heaven—Macy's toy department—for five minutes! Second-place winner got three minutes, while the third-slot contestant got two minutes.

The speed of a child unleashed in a toy department is something to be reckoned with. After the dust settled it was roughly estimated that one small, even frail-looking youngster can stack up over \$140 worth of toys
(Please turn to page 74)



Advertising conference at Taylor-Reed Corp.'s Glenbrook, Conn. plant includes (l. to r.): Charles Reed, company president; Charles Skoog, president of Hicks & Greist agency; Vincent Daraio, H & G timebuyer; Malcolm Taylor, chairman of the board for Taylor-Reed; Ted Grunewald, agency vice president and Cocoa Marsh acct. supervisor; and Milt Stanson, H&G exec producer. Ad team has opened 15 new markets for Cocoa Marsh

"DON'T BE SO GREEDY," CLIENT WARNS TELEVISION



Malcolm P. Taylor, board chairman of Taylor-Reed Corp., says stations will have greater success if they learn to serve sponsors

"Opportunistic" approach must be replaced by professional selling tactics, Taylor-Reed board chairman says.

He wants stations to offer ad counsel and standardized rates

"Tv stations are too darn opportunistic."

So says one of 1958's prized customers for tv—a small-sized advertiser. And it's the advertisers of this stature that tv's sellers are worried about this year. The unhappy combination of downhill budgets and uphill rates could drive them to other media, the experts warn.

The man making the charge is Malcolm P. Taylor, board chairman of Taylor-Reed Corp.—a \$700,000 tv spender in 1957.

"Mac" Taylor is the first to credit tv with sales effectiveness, (see *The Secret of Selling with Tv Kid Shows*, page 30). But at the same time that he offered kudos to tv, he listed some pet peeves with SPONSOR.

These had to do with the medium's sellers, their techniques and attitudes today and their possible effect on tv's dollar potential tomorrow.

Opportunism: "Take children's tv shows, which we use heavily, as an example," says Taylor. "Some stations have program personalities selling out of both sides of their mouths," he

charges, "with complete disregard for the advertiser's dollars."

"It's vitally important to a sponsor that children believe their show hero—and how can they if one month he advertises one brand in a product category and two months later he's advertising for the competition?" the Connecticut executive asks.

Cost of kids' tv is another thorn in Taylor's side. He warns: "There are stations and areas where the cost of children's tv shows prices them right out of the market. This can only reduce their dollar potential to the station."

In this area Taylor echoes the sentiments of Melvin Helitzer, Ideal Toy Corp.'s director of advertising and public relations.

Helitzer said recently, "Stations charge the same rate for a children's program as they do for a daytime adult program. In any rating system the number of viewers may be the same, but advertisers get paid off on the basis of sales, not rating points."

"It is an obvious fact that children do not have the purchasing power of adults," said Helitzer. And he warned

"a re-evaluation of tv rates for children's programs is absolutely necessary." Contacted by SPONSOR, Helitzer said, "We pulled out of children's fare in favor of family shows because of these cost factors."

Ideal Toy used to invest tv money in such network kids' shows as *Captain Kangaroo*, *Winky Dink* and *Howdy Doody*. "Now," says Helitzer, "we've switched to the so-called family-type show—such as sponsorship of Macy's Thanksgiving Day parade and Shirley Temple movies."

Another tv cost factor that annoys Taylor is what he terms "the tremendous variance in costs among the different markets." He decries the lack of even a hint of standardization, stating, "Tv costs just don't seem to be based on any one factor, or even any group of factors."

Discussing other shortcomings he sees in tv, Taylor says: "I feel the tv industry must pay much more attention to the fundamental of selling—recognize the customer's needs and make the medium answer those needs."

A tv seller should, according to Taylor, make it his business to "thoroughly understand the manufacturer's marketing problems." He should then ask for an approximate budget and—putting to use his knowledge gained from experience—make tv recommendations to the agency that show true concern for effective use of the available funds.

"Tv marketers should also know thoroughly their station's programs

(Please turn to page 64)

SCHOOL FOR RADIO-TV TIMEBUYERS

On-the-job training with plenty of supervision and encouragement is the approach used by agencies in developing new timebuyers. One thing sure, a timebuyer's education can't be haphazard in a "new world" where radio has become "fashionable" and there are about 3,700 stations to watch

Until a year-and-a-half ago, when he came to work for McCann-Erickson in the mail room, Steve Wadyka's closest contact with advertising was as a tuner-in. Such terms as "coverage" or "cost-per-1,000" never cropped up during his liberal arts course at the University of Maryland. Today, they are part of this 25-year-old's workaday world, for Steve is now an assistant buyer on the Esso Standard Oil Company media group at McCann-Erickson. Steve's progress through the shop from mail to media is a typical example of Mc-E's on-the-job training program, of similar programs in other agencies,

and of the industry's awareness that the development of media buyers in an increasingly-complex media world can be no haphazard thing.

After some months in the mail room, during which time Steve had shown an interest in media, he was invited to join the Mc-E "Statistical Analysis Unit." This is the training group from which Mc-E draws its media personnel. The fact that Steve came into it from mail does not mean that this is its only port of entry. Some come from billing, others from estimating. When an opening in the unit oc-

At B&B: Lee Rich, Benton & Bowles media director, addresses a group of timebuying trainees. Their first step on the road to becoming a timebuyer is in the Media Analysis Group where they remain for a minimum of six months learning the rudiments of all media; become familiar with markets, call letters, coverage, ratings, estimating



CLASS OF '58



At McE: Ted Kelly, Mc-E broadcast supervisor in Bill Dekker's media department, takes time out of his coffee break to help trainee Steve Wadyka with a timebuying problem. Steve is now an assistant buyer (see story)

curs, it is available to anyone from any department.

During his first week in the Statistical Analysis Unit, Steve met with agency specialists in different media. (In the unit, trainees are exposed to all media—broadcast, print, outdoor.) With each of these admen he spent one or two hours getting briefed on the rudiments of buying tv and radio time, magazine and newspaper space, outdoor campaigns. He came away from his session with Broadcast Supervisor Thaddeus Kelly with a check-list of all the things he would have to learn in timebuying and a glossary of terms.

While the unit is a training ground, it also is a productive arm of the media department. Steve was immediately plunged into work on market analyses, estimating, invoice-checking. He was assigned specific media problems to work out, but never before the overall problem was carefully explained so that he could see how his part related to the whole.

From the moment he entered the unit, Steve was not only a working member of the media group but benefited from "extra-curricular" activities as well. Whenever a network, station rep, or print media association held a presentation for the agency's media department, Steve and other trainees were included. He attended pitches, luncheons, dinners and cocktail parties of the industry. He was put on the routing list of trade magazines to which the agency subscribed. At any time he was free to consult with *any* member of the department from Media Director Bill Dekker on down.

During the training period, each trainee is watched carefully for special aptitudes and interests. After several months, as is the custom, Steve was called into a session with Dekker. At this meeting, Dekker got a first-hand report of Steve's progress, analyzed his capabilities, and mentally picked a slot into which he would best fit when the opportunity came.

The opportunity came in September (six months is the minimum time a trainee remains in the unit). There was an opening in the Esso media group, and Steve was tapped for it. Now he works under the supervision of Sy Goldis, broadcast supervisor on the account and Rudy Wahlig, print supervisor. His next step may well be as a full-fledged timebuyer.

Meanwhile, Steve has been active on his own. Last June he enrolled at

New York University's Graduate School of Business, attends evening classes aiming at a degree in business administration.

The story of Steve Wadyka is a recurring one, not alone at Mc-E but at many agencies. The business of radio timebuying has become a process almost as complex as the count-down on a missile firing. A look at the radio broadcasting picture shows why this is so. Where 15 or 20 years ago there were perhaps less than 1,000 stations—in many cases only one outlet to a market—today, there are 3,700 stations to keep track of and new ones coming along as fast as FCC grants permits. Saturation radio is the rule rather than the exception. The marketing concept has pervaded every agency department including media. In such a volatile environment, the timebuyer's education is never done. But the groundwork must be strong.

At Benton & Bowles, buyers are developed not dissimilarly with the process through which Steve went at Mc-E. The trainee first joins the B&B Media Analysis Group and remains in it for a period of not less than six months. Here he learns the rudiments of all media because, depending on which account he finally is assigned to, he may be predominantly a timebuyer or a print buyer. In the field of broadcast, he becomes familiar with coverage, call letters, ratings and rating services, frequency, audience accumulation. After his "apprenticeship" in the Media Analysis Group, he is moved in to work with a timebuyer as a staff assistant. Now he learns the finer nuances of buying time: station "sounds," programing philosophies, intangibles not found in source books. During this program, trainees also

(Please turn to page 66)



THERE is probably no juicier subject along Madison Ave. these days than whether tv is afflicted with mediocrity and sameness in its programing. In SPONSOR's 18 January issue Cunningham & Walsh's President John Cunningham called for more originality, more chance-taking, more creativity from Madison Ave. Another approach to the problem is offered here by Dr. Donald L. Kanter, director of creative research at Tatham-Laird, Chicago, and a member of the growing corps of academicians who have come into the advertising business. The ideas expressed here also involve contributions by Les Delano, media director of North Advertising, Chicago.

Dr. Kanter starts with the assumption that repetitious programing dulls the impact of the advertising message. He then calls on programing thinkers and producers to investigate new areas by examining popular and not-so-popular insights into the American Character—digging out the deeply-felt needs of the consumer and going on from there. Dr. Kanter is not suggesting specific program ideas but he gets close enough to make clear he is not talking in a vacuum. There may even be the start here of ideas which could be considered in time for use next season.

Of biographical interest is the fact that Dr. Kanter presents contradictory personality facets which suggest both the egghead and non-egghead. He took his Ph.D. in social psychology (egghead), played third base for Tatham-Laird (non-egghead), likes New Orleans jazz (egghead), is both a fresh water and deep sea fisherman (non-egghead), reads Shakespeare and Stendahl (egghead).

SOCIOLOGY INSTEAD OF WESTERNS?

Copycat show formats on tv are dulling the impact of sponsor blurbs, says Tatham-Laird researcher.

Why, he asks, don't producers make use of insights into the American Character? (See pictures at right.)

As this year's network tv season approaches the midpoint, it'll be time for the usual crop of post-mortems on why things have or haven't turned out the way everyone wanted. Both clients and agencies will take a backward look over fall programing to help them decide what they ought to do about next year. Everyone will be searching for the big rating opportunities.

The best prospect for the most intense post-mortem will be the Western. Lots of us believed they were going to be overdone this year. We recognized, of course, they did fine last year—but this fall something like a dozen nighttime Westerns were slotted and it seemed reasonable to believe that the public would become numb to the never-ending bang-bang.

The fact is, they're doing very well and some of the reasons may be found in their deep, psychological value to the American audience.

It's the Lone Stranger—canny, competent, moral but muscular—restoring order in a hostile, threatening environment. The appeal of this in a world of Sputniks and complex, unpredictable events seems obvious. To state the general proposition, the more nearly a program zeroes-in to its audience's

How to help yourself



Today's era of self-help, as exemplified by Norman Vincent Peale, emphasizes formulas to live positively and happily, points out agency researcher Kanter. The need for this kind of formula, he says, should provide grist for television program ideas

attitudes, emotional needs, beliefs, or values, the more successful it is likely to be in generating identification, involvement, empathy and, therefore, success.

The crucial question here, however, isn't really why the Western or any other program type, for that matter, is successful. The problem is:

What does this imitative and repetitious programing—this framework of "sameness"—do to advertising?

It seems to me that, with today's programing, you only get *one* of the two things you should get for your media dollar—an audience. Today, you don't necessarily get an appropriate, reasonably different and distinguishing editorial context for your commercial. It seems fair to say, in this connection, that sameness of show material on the networks reduces the advertiser's opportunity to build a sharply-etched, highly differentiated brand image.

We are beginning to understand how the program in which the advertising message is planted influences the way viewers will respond to the advertising. The show material provides the backdrop, so to speak, for the advertising.

For example: among other things, the show affects advertising by creating an audience mood, by appealing to certain kinds of consumers, and by associating a brand with specific personalities, situations, or emotions. If your show "fits" your product, if your show creates the proper mood for the kind of sale you have to make to the types of people who are your best prospects, you're in good shape. But this is true only if your competitors or, even other advertisers, aren't using the same kind of a show as their advertising backdrop. This can only make for blurring in the minds of the viewers. This can only dilute the kind of unique image and consumer franchise your advertising should build.

This should be an important consideration in these days of tough competition, particularly when the viewer is literally swamped with commercials. A distinctive showcase may be the best way, indeed the only way, of building a distinct and meaningful product personality.

Now imitative programing is, naturally enough, related to the great financial risks involved in television. Because of this, there is the tendency to lean heavily on program track-rec-

ords, and in past performance in building new shows—and this, of course, results in a good deal of programing similarity.

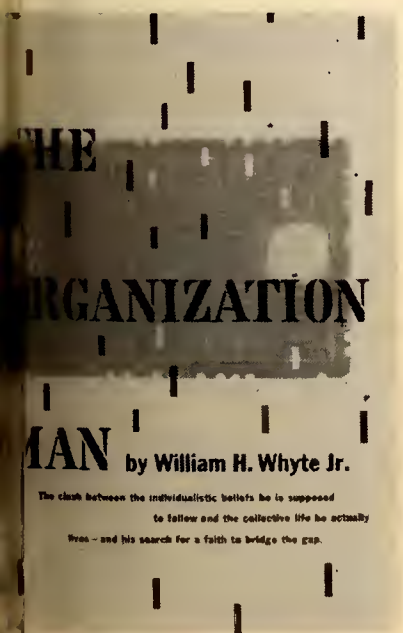
Is this necessary? Is it good business to try to reduce your risk by sticking close to the past success line—even though you have to forego the opportunity for a unique show and all the extras that go with it?

It doesn't appear to be good business and it shouldn't be the only way out. There is a wealth of information, other than specific program track-records, which could be as valuable as actual program experience in predicting new areas for programing—areas in which the professional showman might build a tv winner with more understanding.

This may sound sort of eggheadish, but here it is: The information consists of insights into the contemporary American character in its cultural background. It consists of analyses of (1) how and what Americans think, feel and believe, (2) how they react to their rapidly changing environments, (3) what they value and desire in living their lives. Professor David Reisman's *Lonely Crowd* and William

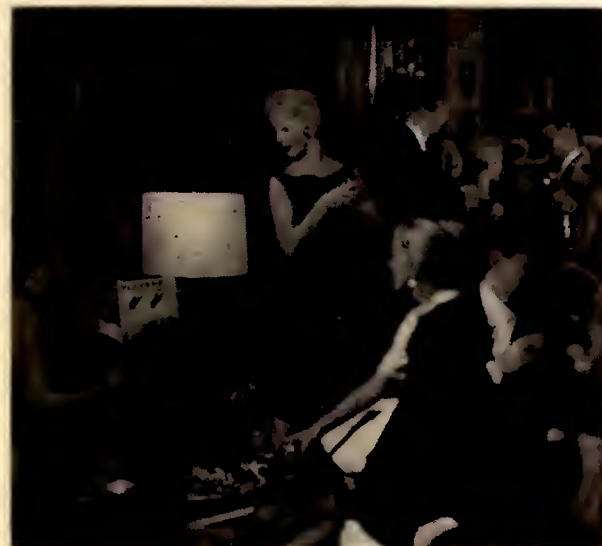
(Please turn to page 63)

How to remain an individual



Books like "The Organization Man," "The Lonely Crowd," provide an understanding, says Kanter, of group pressures and may suggest programs which provide dramatic answers to individual dilemmas involving the conflict between person and the group

How to grow up



The high school and college graduate is drawn to magazines like *Playboy*, explains Kanter, because it provides tips on "What to do when you get there." Tv producers could work similar ideas into shows

How to play



With parents deploring the lack of ingenuity in the play activities of children, there is a need for programs about group play, like the old "Our Gang" comedies, now shown on tv under the title "Little Rascals." Group play, says Kanter, requires guidance and know-how

"HOW I BECAME THE WORLD'S LUCKIEST TIMEBUYER"

by **Walter Teitz**
Dancer-Fitzgerald-Sample



ON THURSDAY night, 23 January, the Crown Stations of the Pacific Northwest culminated a four-day series of presentations to New York ad agencies with a treasure hunt that started at the Waldorf and spread over Manhattan. More than 300 agency people, divided into teams of five raced about the city in 60 taxicabs (paid for by Crown Stations) following a trail of clues that finally led to five crowns stashed in lockers in Grand Central Station. Winner of the first prize \$1,800 Ampex stereophonic tape recorder was Walter Teitz, timebuyer at Dancer-Fitzgerald-Sample. Earlier the same week, Teitz won a movie camera—second prize in a WBOY-TV, Charleston, W. Va., contest. Starting at right is Teitz' own hilarious account of his night as a treasure hunter and how the lucky streak has changed his life.

Wherever you go these days, you have to fill out questionnaires. Want to be a timebuyer?—fill out a questionnaire. Apply for unemployment—complete this form. Getting married—fill in license. Getting a divorce—complete this document. From Birth Certificate to Death Certificate, the road of your life is paved with forms to fill out, questions to answer, and documents to complete.

Now, mind you, I have nothing against questionnaires. In fact, I'm sort of proud about memorizing my social security number, my maternal great-grandmother's maiden name; and my chest proudly expands when I mark down a resounding NONE to that ever-present query "List crimes or misdemeanors of which you have been convicted." But there's always one which made my hand tremble, my stomach squirm, and my eyes flutter—"List hobbies"

Don't get me wrong. I have a hobby—I collect stamps, have since I was a kid, and enjoy every minute of it. But even when I disguised it in tech-

nical lingo by putting down "Philately," my one and only hobby always seemed to me to be so insignificant next to those gregarious extroverts who answered "List hobbies" with golf, tennis, bowling, guitar, lepidoptery, photography, swimming, gardening, fishing, sailing, hiking, skiing, violin, carpentry . . . etc.

But all that trepidation is a thing of the past now. I've got hobbies galore—and at this rate, I'll have to "attach blank piece of paper if space provided is insufficient for your answer." How did I do it, you ask? It's easy. Any timebuyer, with an assist from Dame Fortune, can acquire hobbies without number. As a guide for hobby hungry media marvels, here's how I did it:

The first one was easy. They opened a new tv station in Clarksburg, West Virginia, late last year, called it WBOY-TV, chose an impish little boy as a trademark, and then advertised a contest to give the kid a name. I sent in the form, and in a fit of creative thinking, submitted "Clar-



On the run from the Waldorf, 300 well-fed (left) admen start treasure hunting



Penn Station's track 29 clue is found by (l. to r.) Don Proctor, Y&R; Bette Lyons, of Ted Bates; Gert Scanlan, BBDO. "Trackman's" key fit locker holding crown



Cigar store at Madison & 59th had a live Indian clue-giver. Blairman John Bissell (left) and Jack Canning, SSCB try to figure out tip to Biltmore's Bowman Room

Like good avails on a
station schedule, Crown's
treasure hunt clues led
300 timebuyers a merry
chase. Midtown Manhattan
was the market—the clues
built the coverage map

ky" as my bid for glory. Sure enough, just three weeks later, I get a call in the office announcing that I am the proud owner of an eight millimeter, gas-operated, clip-fed, recoil-less, electric eye, Bell & Howell motion picture camera. But before I could even snap a lens or flip a filter, I was on my way to the second hobby of the week.

This one came a little harder. As a matter of cold hard fact, it even cost me a dime for a phone call. It all started at the Waldorf, where the Crown Stations, KING-TV Seattle, KGW-TV in Portland, Oregon, and KREM-TV Spokane, (for this prize they deserve a plug) were hosts at a treasure hunt.

Somewhere in midtown Manhattan, these canny Northwesterners had hidden five crowns and had blazed a hazy trail marked with ambiguous clues. The first team to return with a crown would win four Vespa motor scooters and a mammoth hi-fi console. The next three teams would receive smaller phonographs; the fifth team, ski

(Article continues next page)



Times Square newsstand swarmed with admen checking Seattle Post-Intelligencer's personal column. L. to r. Frank Gromer, FC&B; Robert Hutzenlaub, Y&R; Dave Eaton, B&B; Edward Richardson, Geyer, and Richard Vorse, Jr., JWT

Locker in station yields gold crown to (l. to r.), Marvin Antonowski, K&E; Polly Allen, JWT; onlooker; Cathy Ligammari, FC&B; Bill Santoni, D-F-S, and Donn Dolan, Dowd, Redfield & Johnstone. Crown was the goal in treasure hunt.



World's luckiest timebuyer

A horseshoe-shaped sliderule must be stock in trade for Walter Teitz, timebuyer at Dancer-Fitzgerald-Sample.

Not one, but two contests bowed to his luck in less than a week. First, he copped an electric eye movie camera in a "name-our-WBOY" contest held by WBOY-TV, Clarksburg, W. Va.

But that was only second prize—next time out on the muddy contest track Teitz romped home first.

A mere few days after becoming a movie hobbyist, Teitz found himself in the middle of Crown Stations' gala treasure hunt held 23 January in Manhattan.

Result: Timebuyer Teitz and four accomplices made up the first team to find one of five elusive gold crowns that represented success in the hilarious treasure hunt.

His prize: An Ampex stereophonic tape recorder. (See list for other treasure hunt prize-winners.)

Treasure hunt winners

Ampex stereophonic tape recorder
Walter Teitz, D-F-S
One-week all-expense vacation in the
Pacific Northwest via Northwest Ori-
ent Airlines
Sid Silleck, K&E
Vespa scooters
Marion Jackson, FC&B
Dick Boege, D-F-S
Bette White, Y&R
Hubert Sweet, Atherton & Currier
RCA Hi-Fi sets
Charlotte Corbett, Donahue & Coe
Evelyn Jones, Donahue & Coe
Orrin Christy, Morse International
Sam Haven, B&B
Sam Scott, JWT
Bill Stanton, D-F-S

Donn Dolan, Dowd, Redfield &
Johnstone
Polly Allen, JWT
Marvin Antonowski, K&E
Joe Kryla, Warwick & Legler
Ed Parmelee, B&B
Jack Stack, D-F-S
Jim Curran, Ted Bates
Don Ross, SSC&B
Lasma ski sweaters
Anita Wasserman, Lawrence C.
Gumbinner
Bob Widholm, Doherty, Clifford,
Steers & Shenfield
Elenore Scanlan, BBDO
Edna Cathcart, J. M. Mathes
Vince Coryell, Doremus & Co.



Lucky Teitz (right) is awarded his movie camera by George Clinton, v.p. of WBOY-TV, Clarksburg, W. Va. Y&R spot coordinator Ray Jones (left) won first prize. Teitz, below, fondles recorder won in Crown contest



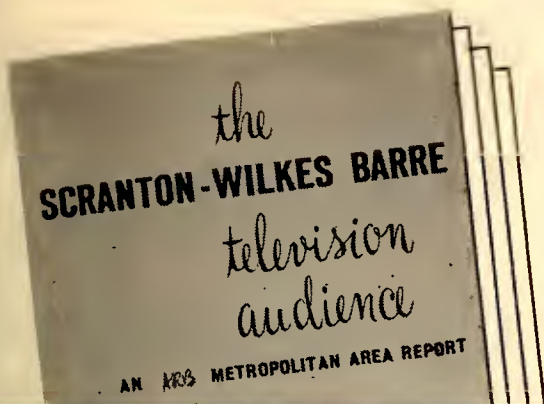
sweaters, and the others a lot of exercise. About 300 timebuyers were divided into teams of five, given five dollars for cab fare, and set loose on an unsuspecting town.

Luck rode with me from the very start. My team members were seasoned veterans of the Battle of the A Train, the Per-1,000 Wars, and the Preemption Rebellion: Marian Jackson of Foote, Cone & Belding; Betty Ruth White of Young & Rubicam; Hubert Sweet of Atherton & Currier; and Dick Boege of Dancer-Fitzgerald-Sample. To timebuyers such as these, who can decipher station ratecards which would put the Rosetta Stone to shame, ambiguous clues were but grist for the mill. And besides that, the team had as its cab driver the intrepid Abe Blassvogel, dented fender and all, whose optimism fired us with zeal, and whose double clutching sped us on to victory.

The first clue, a simple crossword puzzle, merely a taste of things to come, led us to the Biltmore, where we picked up the second clue, which rhapsodized about the corner of 59th and Madison. There, in a small candy store which sells bootleg buttondowns, we reached the third plateau. And a plateau it seemed as we parked in front of the Plaza, the meter clicking happily away, and racked our brains to unravel the cryptic message. Something about a fellow named Bowman, who built a place where lovers meet, and it ended up with the phrase "hickory dickory."

Calls to the Architectural Advisor of the Public Library and to a flabbergasted clerk at the Convention and Visitors Bureau got us nowhere, when, in a flash, someone remembered that there was a Bowman Room at the Biltmore. Even though we had been there before, we were prepared for double spotting like that (what timebuyer worth his avail sheet isn't?), and back we went to the Biltmore Clock. The clue dispenser, amazed at seeing us again, shrugged his shoulders, said "Gee, there must be some mistake," and handed us the fourth clue with a sympathetic "Well, try your best."

When we saw what that fourth clue was, we came close to heading back to the Waldorf, where the bar was open, unambiguously open. But by now, the six of us—don't forget persistent Abe—had been forged into a
(Please turn to page 66)



AGAIN AND AGAIN, ARB REPORTS:

*... significant
figures ...
in Pennsylvania's
third market*

**WDAU-TV
dominates!**

**QUARTER HOURS . . .
LEADERSHIP BY
STATIONS**

WDAU-TV . . . 318

station B 123

station C 83

station D 2

AUDIENCE SHARE

WDAU-TV . . 39.3

station B 28.9


station C 22.8

station D 8.8

Here . . . in the Scranton-Wilkes Barre market . . . **THIRD LARGEST IN THE THIRD LARGEST STATE . . .** from the area's highest tower, WDAU-TV's dominant position is established beyond all doubt. November, 1957, ARB again proves by a substantial margin that WDAU-TV is your best buy.*

The big station with the big programs serves Scranton-Wilkes Barre and 52 communities, each with a population of 5000 or more. WDAU-TV covers 19 counties in Northeastern Pennsylvania . . . sells 1,500,000 people.

WDAU-TV channel 22 in Scranton-Wilkes Barre

 CBS Television for Northeastern Pennsylvania

*Call your H-R Television Representative

With business slowing down, SPONSOR ASKS:

Are air media jobs getting scarce?

Four personnel specialists in air media say agencies are retrenching, with the spotlight on the man who can produce results

Edith Chatten, *New Directions Agency, New York*



An army of talent suddenly available

Heaven knows, I prayed for a soapbox on Madison Avenue! So—NOW HEAR THIS!

Three weeks ago at this writing I advertised for *one* television producer. I feel I am being conservative at this point in estimating that the stack of mail, resumes and phone slips now reaches from the sidewalk on East 41st Street up to the window of my office here on the 17th floor.

Young men came in, took one quick glance at their own bosses waiting for interviews and dashed downstairs to phone for appointments. Directors, producers, writers and just about everyone else concerned in this media responded.

This deluge cannot be explained away by the pat retort that “—of course, television is relocating to the West Coast!” I am in touch with nation-wide agencies and networks and the positions simply do not exist. I have observed, however, that employment services have never had very much traffic in the areas presided over by directors or producers. My few sorties into this exalted plane have met for the most part with firm, non-committal rebuff. These men are known to surround themselves with groups best described as cliques and all too

often lunching in the right place with the right Joe determines a man's ability to make with the story boards and cameras.

Therefore, it is difficult to come up with any accurate figure concerning how plentiful or how frequently openings have developed in this area before now. All I can say is that, suddenly, I am the most popular gal in town with a veritable army of men, who have held responsible, well-paid positions.

The sad fact is that many of these are eminently well qualified with two and three college degrees plus several years of sound, top-flight experience. Salary is not a question—these men are willing to accept any reasonable figure, no matter how much they have made in the past.

Writers have felt the pinch seriously, but to a lesser degree—those with real talent can generally turn their hand to other fields, but even here there are far too many who must explain their present activities as “freelancing.”

As for account executives, agencies are retrenching. In many cases it is not a loss of accounts, but of billing, and one man is being asked to handle half of another man's load—thus eliminating from one to four top men. The lowly “leg-man,” or assistant, has all but disappeared!

I will give most agencies credit, however, for realigning personnel having seniority and using their talents elsewhere, when possible. But certain technical areas just cannot be thus protected.

The amazing fact remains that there are over 170,000,000 people in the United States—most of whom eat, live, work and are entertained in a manner envied by the whole world. If the market is not here—where is it—and why?

Edwin B. Stern, *Edwin B. Stern Personnel Service, New York*



Now, it's what can you do, not whom do you know

Alligator attache cases and Italian black silk raincoats have lost their halo for 1958.

The age of realism has arrived on Madison Avenue and—more importantly—in the offices of the corporation presidents and sales manager—who control Madison Avenue.

“Whom can you impress?” has become unimportant. “Whose sales volume can you boost?” is the new criteria for the selection of new personnel on both the media and production sides of the radio and television industries.

Salaries can't be cut. Staffs can't be appreciably reduced. But training of the wrong people can be eliminated.

Double screening and double sifting is now in effect.

The days of experimenting with “maybe” people—who maybe will work out and maybe won't—are all over. Most hiring executives feel there's enough of a gamble hiring someone they're “sure of.”

New jobs will open up during the year but the competition for them will be rougher and tougher. And yet the nation-wide economic explosion of the past ten years has created such a shortage that it will be several years before anything resembling a lack of jobs for the exceptionally competent—and qualified—executive would be expected even with a mild recession.

The new target for 1958 is going to
(Please turn to page 44)

NEW TOP IN NORTHERN INDIANA!

This week WSJV
changes to its new channel 28,
on its new tower in South Bend,
highest in Northern Indiana.

BETTER CHANNEL! BETTER COVERAGE!

WSJV

SOUTH BEND ELKHART

28



SOUTH BEND - ELKHART

MICHIGAN
INDIANA

OHIO



television network



national H-R representative

Cover the South Bend - Elkhart and Fort Wayne markets with ONE buy. See your H-R man today.

WSJV

SOUTH BEND ELKHART

28

WKJG

FORT WAYNE

33

2 in 1 COVERAGE

in a Billion \$ Market

WTVP



*Offering the Best of
the Cinderella Network*



**PLUS STRONG
LOCAL
PROGRAMMING**

featuring



**DALE
COLEMAN**
News Director



**LOREN
BOATMAN**
Weather



**EARL
HICKERSON**
Sports
Director

Daily film of local happenings
ON THE AIR WITHIN ONE HOUR!

NUMBERED AMONG OUR CLIENTS
Who Are Getting Results:

FORD, ZEST, GE, KOOL CIGARETTES, PONTIAC, CHEVROLET, PEPSI-COLA, P & G, SUNBEAM BREAD, LISTERINE, WESTINGHOUSE, ARRID, NORGE, HAZEL BISHOP, SWIFT, CHRYSLER, DUNCAN HINES, SCHLITZ, PHILCO, OLDSMOBILE, PEAK ANTIFREEZE, FOLGERS COFFEE

WTVP 213,000 WATTS

DECATUR, ILLINOIS
REPRESENTED BY GILL-PERNA, INC.

SPONSOR ASKS

(Continued from page 42)

be to get \$1.10 of long range value for each payroll dollar spent. The extra 10¢ will be looked for not from tomorrow's results but as a dividend the company will receive in 1959 and 1960 from 1958 training.

Ruth Bachman, *Bing-Cronin Personnel Service, New York*



*Creative
know-how
will get
the job*

Let's face it, the effect is fewer jobs, with the possible exception of Western roles. The employment market is sparser than ever, in terms of vacancies, since the decline began to be felt last October.

However, every employer, with a limited personnel budget, is being forced to be doubly careful in his evaluation of each candidate in terms of what his salary dollar will buy. And the good man who has a definite productive contribution to make will be bought at the right time in the right place.

So, maybe . . . the age of high specialization is in the process of disappearing. Since the first of the year, quite a few employers have hired creative men with promotional abilities and techniques, not long-hair record men for long-hair records, not network for network, not even saltine men (and last year this would have been unorthodox) for soda crackers' promotion. They've just hired good men who have creative know-how.

As a general trend, the network people seem to be moving to the ad agencies, and the networks are bringing in the young fresh blood from out of town stations.

Perhaps the fact that business is off, the fact there is a decline in job openings, should be a cheerful thought for the qualified man. Perhaps the greatest threat to his finding that job is the statistic that men in the ulcer industries are living almost up to 10% longer.

Maybe they are finding more satisfaction in their work. They are not being held as deadwood—this is non-

existent in our present belt tightening, non-expansion picture.

The top cream of the top 5% of people will always find their level, and if you're not it, you're in the wrong business.

Good luck, if you've got it, you'll get there . . . and live longer.

Betty Corwin, *Corwin Personnel Agency, New York*



*Quantity
is being
replaced
by quality*

Television employment opportunities are reaching the lowest ebb since the industry reached maturity. The reasons can be boiled down to the replacement of quantity by quality. In both the production and commercial aspects of the trade the specialists are falling by the wayside in favor of men with extensive all-around backgrounds.

As far as production is concerned, the switching of live tv to the West coast and the ever-increasing use of film is sending a proportionately large number of casualties out knocking on doors. Agencies, too, are being forced to replace the hail-fellow-well-met by men with strong knowledge of selling.

The sharpest reductions are being seen in the \$10-20,000-a-year men, with higher salaried positions being expanded and filled by men who can fulfill the agencies' objectives of selling. Creativity, once the prime requisite for tv employment, now calls for knowledge in depth of the commercial intricacies of the profession. Eggheads, once so popular, have not produced the expected results. Researchers, who are able to orient their findings in terms of sales are being retained; but the ax is falling on academic theoreticians. Financial analysts, however, are in strong demand because of the increased cost of all phases of broadcasting. In a field that was formerly loaded with gentlemen—Ivy League—we-went-to-school-together cronies, only those able to develop new revenue possibilities and compete favorably for advertising budgets are being retained. The brightest glow on the job market shines for young men, thoroughly trained for the demands of their particular agency.

WBAY



GREEN BAY



GIVES PERSONAL SERVICE TO
the Land of Milk & ^MHoney*



*SMALL CITIES & BIG FARMS...A MILLION FOLKS

SPOT BUYS

RADIO BUYS

Fanny Farmer Candy Shops, Inc., Rochester, is planning Valentine and Easter candy promotions in its areas of distribution: New England, the Northern and Northwestern states. The Valentine schedule runs the week of 10 February. 20-second spots are being placed during early morning and late afternoon traffic hours to reach a male audience. Frequency varies with the market. Agency: Charles W. Runrill & Co., Rochester, N. Y.

General Foods Corporation, Maxwell House Div., Hoboken, N. J., is adding short-term schedules in major markets to its current Instant Sanka campaign; flights start in mid-February and March. Minute announcements are being placed during daytime segments, with frequency depending upon the market. Buyer: Kay Brown. Agency: Young & Rubicam, New York. (Agency declined to comment.)

Stephen F. Whitman & Son, Inc., Philadelphia, is renewing its schedules for its Valentine's promotion. Pattern is the same as Christmas campaign: in 64 markets, 20- and 30-second spots during early morning and late afternoon are being scheduled, aimed at the male audience; average frequency: 12 spots per week per market. Buyer: Isabel Ziegler. Agency: N. W. Ayer & Son, Inc., New York.

TV BUYS

Doeskin Products, Inc., New York, is making its first major move into tv with a campaign primarily to promote its facial tissues. There will be some advertising placed for its bathroom tissues, napkins and paper towels. Previously, this advertiser favored print, but its new agency sold them on the merits of full-scale tv. The schedules start at different times in February and run until 1 June, concentrating on 10 major markets for the initial effort. Minute announcements, with some 20's, are being slotted during daytime and late evening segments. Target: the housewife. Frequency ranges from 10 to 17 spots per week, depending upon the market. Buyer: Jack Geller. Agency: Weiss & Geller, New York.

General Foods Corp., Maxwell House Div., is going into scattered markets for its instant coffee. The short-term schedules will start during February. Nighttime I.D.'s will be used; frequencies will vary from market to market. Buyer: Grace Porterfield. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

RADIO AND TV BUYS

Robert Hall Clothes, Inc., New York, is planning a radio tv campaign in the 150 cities where its stores are located. Both radio and tv start in mid-February and run until the end of June. In radio, or 175 stations, minute spots will be scheduled throughout the week; average frequency: 100 announcements per week in each city. In tv on 125 stations, minutes, 20's and I. D.'s will be slotted throughout the week; average frequency: 12-25 spots per week in each city. Buyer: Jim Hackett. Agency: Frank B. Sawdon, Inc., New York.



Video power of
WKBT, La Crosse,
has been more
than doubled —
an increase from
100,000 to
250,000 WATTS.

WKBT

Serving
130,000
TV Homes

CBS - NBC - ABC

Represented
by:

H-R TELEVISION, INC.

HARRY HYETT, Minneapolis

CHANNEL **8** LA CROSSE, WIS.

ESTER
TELEGRAM

WESTERN UNION TELEGRAM

W. P. MARSHALL
AND TIME

(21)•

CT LLA118 PD=CINCINNATI OHIO FEB 9 1130AM
OUR ADVERTISERS AND THEIR AGENCIES
EVERYWHERE U.S.A. =

ON THIS TENTH ANNIVERSARY WE WOULD LIKE TO
THANK YOU FOR YOUR FRIENDSHIP DURING OUR FIRST TV
DECADE. WE PLEDGE YOU CONTINUED SERVICE AND
COOPERATION FOR MANY MORE ANNIVERSARIES TO COME.
CORDIALLY - WLW-TV TELEVISION, CINCINNATI=
THE FIRST TV STATION IN OHIO=

IS PATRONS CONCERNING ITS SERVICE



WLW-T
Television
Cincinnati

WLW-C
Television
Columbus

WLW-D
Television
Dayton

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis



Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Los Angeles,
San Francisco, Detroit; Bomar Lowrance & Associates, Inc.: Atlanta, Dallas Crosley Broadcasting Corporation, a division of **Arco**

RADIO RESULTS

HOUSING

SPONSOR: Rand-Powell Construction Company

AGENCY: Reed, Miller & Murphy Adv.

Capsule case history: Because of lagging sales in housing Rand-Powell Construction Company decided to try radio for their Roselle Manor sub-division. Through their agency Rand-Powell purchased 40 spots on the package plan spread evenly over one weekend on KGB, San Diego. No other media were used for this particular campaign, the cost of which was approximately \$180. The days the announcements were scheduled turned out to be windy and rainy. In spite of the inclement weather they were able to force the market. Hal Rand, part owner of the construction company, reported to Edward Miller, partner in their advertising agency, that he sold five homes which he attributes directly to the radio spots. "This has certainly opened my eyes to the effectiveness of using radio to boost housing development sales," Miller said. "It has fabulous advantages for the advertiser today who is selling high-priced lines."

KGB, San Diego

PURCHASE: Announcements

SHELVES

SPONSOR: Maggi-Shelf

AGENCY: Direct

Capsule case history: Maggi-Shelf Company of San Francisco, prior to using KFRC, had limited distribution and moderate sales in the San Francisco Bay Area. In middle December, Norman Levy, president of the concern, purchased five announcements a week for two weeks in KFRC's "Craig Kelley Show," 1:00 to 4:00 p.m., to advertise his Maggi-C-Bars. The only other medium used in conjunction with the radio campaign was a co-op newspaper flight, which did not noticeably affect sales. The results of the radio campaign were by far greater than he had expected. After a spot check of some of his retailers Levy was pleased to report substantial sales increases. In one case a retailer had ordered 3 dozen C Bars; he re-ordered 75 dozen within two weeks time after the campaign ended. Aside from retail consumption, sales increased considerably at the consumer level as far northeast as Reno and as far south as San Jose.

KFRC, San Francisco

PURCHASE: Announcements in "Craig Kelley Show"

AIR CONDITIONERS

SPONSOR: Marascos Shopping Center

AGENCY: Direct

Capsule case history: Marascos Shopping Center of Des Moines, Iowa, bought five 30 second spots between 8:00 a.m. and 6:00 p.m. for three days on KIOA, Des Moines. The copy was written especially to sell Fedders one-ton model air conditioners priced at \$179.95 and \$225. It was the first time that the center had carried air conditioners in their store and had expected a slower sales build-up. The only other advertising used in the campaign was one newspaper insertion which ran two days before the radio spots. The cost for the KIOA announcements was \$75.00; the newspaper schedule cost \$180.00—more than twice the radio expenditure. When the campaign was over Marascos reported he had sold a total of 37 units, a dollar volume of better than \$6,000.00. As a result of the spectacular sale he received a free trip to Nassau (Bahamas), from Fedders. "I give full credit for this campaign to KIOA," Marascos said.

KIOA, Des Moines

PURCHASE: Announcements

JEWELERS

SPONSOR: Zales Jewelers

AGENCY: Direct

Capsule case history: Zales Jewelers is the largest credit jewelers in the Southwest, with 22 stores located in a six-state area. They have been a steady user of radio for a number of years in other markets, and especially KAKC, Tulsa, Oklahoma for the past year. Zales expends a minimum of \$200 to \$350 every month. They also use newspaper, but the cost of newspaper advertising in ratio to radio runs 10 to one higher and return in proportion is far better for radio. The announcements run in the early morning and late evening time periods. Since Zales started using KAKC exclusively, they report a 50% per month volume increase, in spite of reverse business trends prevailing in the area for this particular product. "We are more than pleased with the results radio has given us for the last year and looking forward to a long and profitable association with KAKC," commented Sid Lipshy, vice president for Zales.

KAKC, Tulsa

PURCHASE: Announcements



Two heads that tell a surprising tale

Think the Washington Metropolitan Area is made up of Federal Govt. employees? You're 37.4% right. The other 62.6% of the area's wage earners are engaged in every business, profession or service you find in any other thriving metropolitan center. A grand total of 812,000 employed—diversified, well-paid, constantly growing—up 21%, in fact, during the last seven years.*

How to best reach this dual market? You need only one head to answer that one! WWDC Radio was first or a mighty close second in every PULSE survey of 1957. We have a simple formula—to be a listenable station to our 2,000,000-plus area audience, and a promotional station to our hundreds of national and local advertisers. The mutually happy result—ever-increasing listeners for us, ever-increasing sales for you.

WWDC radio Washington

*Economic Development Committee, Washington Board of Trade

REPRESENTED NATIONALLY BY JOHN BLAIR CO.

COMMERCIALS

(Continued from page 29)

should buy. The new "economy" approach isn't so much a "see-how-little-you've-gotta-spend" approach as it is, "look-how-much-you're-getting-for-your-money."

"Today, we try to prove to him as creatively as possible that he's not just indulging himself, but that he's getting sound value for his money," says Ogilvy, Benson & Mather senior v.p. and copy chief Judson H. Irish.

"We have production costs in mind when we write our scripts. But our clients also realize that they must spend more to appeal in today's tougher more tv-seasoned market. I suspect that commercials will continue to be more factual, down-to-earth and persuasive in 1958 because selling is tougher. At the same time, we need more originality to capture the viewers."

The factual and economy-minded approach is already evident in such considered-purchase products as cars or refrigerators. "Copy this year may return to the hard-sell, factual and more serious approach," says Campbell-Ewald's "Pete" Miranda. "This need

for persuasion favors either live demonstration commercials or live-action film."

A recently completed Ogilvy, Benson & Mather film commercial for Pepperidge Farm which will be shown by spring, tries to combine originality and product demonstration for the company's new frozen pastry. A stock character old farmer, in an old-time bakery wagon, sets the pace for the commercial's entertainment-sell mood. But the core of the commercial is a hard-sell segment showing the pastry in the oven as it puffs up. Stop-motion photography made this product demonstration possible.

4. Copy research and pre-testing is more important today. Clients insist on it and, with the exception of particularly costly research projects, the agencies are tossing this bit of insurance in gratis.

"We use all kinds of research," says Sylvania's Terry Cunningham. "J. Walter Thompson gives us motivational guidance copy research and we try our commercials out on a consumer panel."

Motivational research is getting the

biggest play. Today, when it is a little tougher to separate a viewer from his money, clients want to make sure their commercials are appealing to the emotion that will turn the trick.

Agency copywriters themselves are increasingly research-conscious. They've learned to apply these research tools to their writing. What they're concentrating on today is not hitting upon the right theme. Rather it is expressing the theme emerging from research into a visually and creatively appealing one.

5. Producers are hiring more scale talent rather than name talent to do commercials. The emphasis is upon the entire commercial impact rather than on a star attraction.

Because clients are more cost-conscious today and also because more trained personnel is available in agencies and film studios, waste in time and money has been cut down to a minimum.

Says K&E's head of tv commercial production, Al Tennyson: "There has been some increase in talent costs and below-the-line costs, but techniques make up for it. For instance, we now plan more carefully. Writing is done with costs in mind, and we spend more time in pre-production planning."

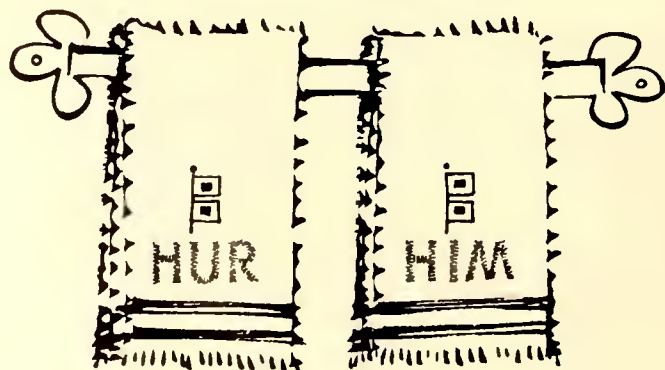
"Also, where film's concerned, we tend to shoot in a series of three commercials at a time, rather than one. That way, we can save a substantial percentage of the cost."

Clients also tend to save money by rotating their commercials so that they can use one theme with three variations through the year. As such top admen as Nestle's Don Cady points out: The trade doesn't tire as quickly of a commercial as the client ad director. And the viewers don't tire of it as quickly as the trade.

In a few rare instances clients have used the same commercial over and over with great success. Lestoil is an example of this technique.

"Repetition in itself is the basis of advertising and not necessarily an evil. Some copy points should be made often and if a commercial is good, it can be effective for a long time," says Lehn & Fink product manager for Lysol, Dick Seclow.

On the average, however, the trend for 1958 is toward use of different versions of the same copy theme—several films, not just one.

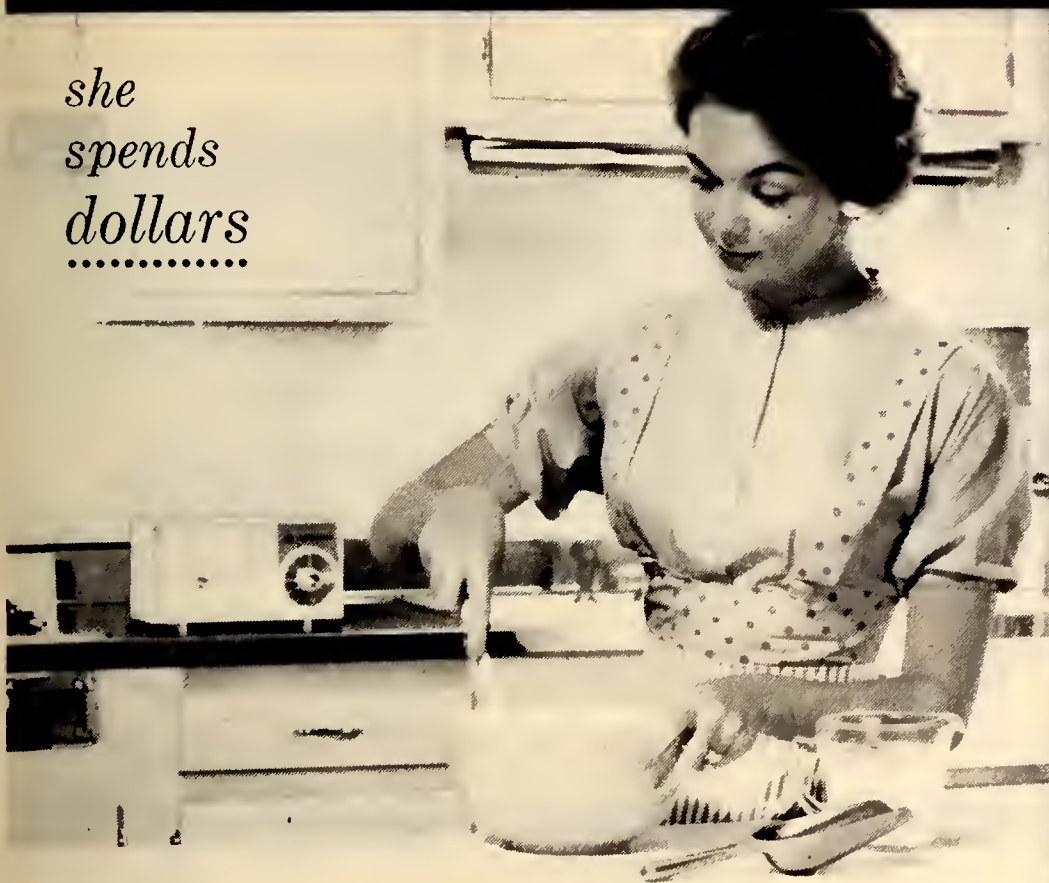


Want your product to move like a hurricane — or a himacane? (We cater to both sexes!) WBNS RADIO is the answer. You can put the storm warnings up with programs that produce top Pulse-rated shows, rated first 315 times out of 360 Monday through Friday quarter hours 6 a.m. to midnight. Select WBNS RADIO and blow the top off \$3,034,624,000 of spendable income. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

1210

*she
spends
dollars
.....*



*...while
they spend
dimes*



that's why

WCAU RADIO means SALES RESPONSE in Philadelphia

Forget the teen-agers? Never. The coke-set finds plenty to attract them in the WCAU RADIO program listings. Their music, played by personalities who talk *their* language.

But we recognize that multi-hour swing sessions... with the same voice droning on and on offers little to attract the *real* keeper of the family pursestrings.

That's why WCAU RADIO is kept so diversified—with more outstanding local personalities (24 of them at last count) than all the other local stations combined, variety shows and women's programs* that really entertain—top rated news programs written and edited by one of the country's

largest and best staffed news departments, on the spot short wave relay special event coverage, sports commentary by experts in their fields—the nation's most accurate weather reporting service and music programs in tune with the listening moods of the day.

Add to this the best of CBS—daytime dramatic serials and network favorites—Arthur Godfrey, Art Linkletter, Edward R. Murrow and Lowell Thomas and you have a 24-hour-a-day program line up coincident with the quality and listener loyalty that has given us leadership in this important market for 35 consecutive years.

Balanced programming like ours means SALES!

WCAU RADIO

the station of RESPONSIVENESS

*the 5 top local women's programs in Philadelphia.

The Philadelphia Bulletin Radio Station • Represented Nationally by CBS Spot Sales

PICTURE WRAP-UP



Pay tv hearings held recently before the Congressional House Committee on Interstate and Foreign Commerce brought together (l. to r.) Richard Salant, vice president, CBS. Inc.; Robert E. Hinckley, vice president, ABC and AB-PT board member; Leonard H. Golden-son, president, AB-PT Inc. and Frank Stanton, president of CBS. Inc.



First place award in the League of Advertising Agencies competi-tion is held by Norman Glenn, editor and publisher of SPONSOR, (l.) and Jay Victor, of Jay Victor & Assoc., SPONSOR's agency. The award was presented for the best trade paper campaign submitted by any League member in 1957 during award dinner at Hotel Plaza

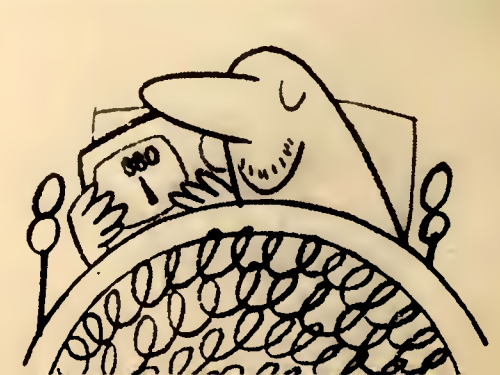
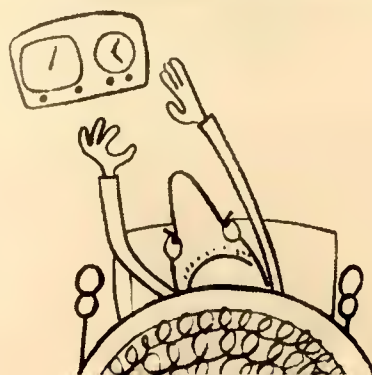
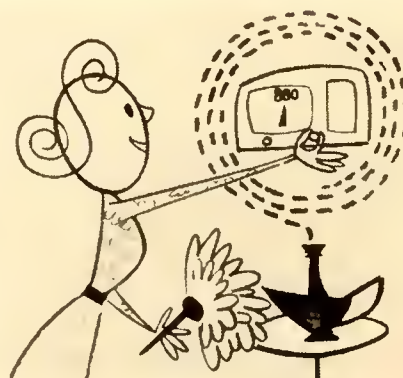


Direct approach for getting sales is used by Lee Hall, commercial manager of WLOF-TV, Orlando. The station, a new ABC affiliate, went on the air 1 February and is represented by Young TV



Silver medal from the Poor Richard Club is presented to Michael J. Donovan (r.), v.p. and associate media director, B&B, by Murray Arnold, station manager, WPEN, Philadelphia at the Club's luncheon

Radio switcheroo! In a real turnabout audience promotion campaign, WCBS, N. Y., has readied a series of animated tv film spots to promote its local programs over WCBS-TV. Shown here: (top) sample spots for the *Lanny Ross Show*; (bottom) for the *Jack Sterling Show*



News and Idea WRAP-UP

ADVERTISERS

Johnson's Wax has launched a major ad campaign for two products—**Glo-Coat** and **Glade**.

Both products will continue to be pushed on Johnson's network shows, **Red Skelton** and **Steve Allen**.

In addition, eighth weeks of participation in seven daytime shows have been scheduled for **Glo-Coat**, and 20 TV and 80 radio spots weekly for **Glade**.

A record high in sales last year for **Piel's Beer** was greatly attributable to **Bert and Harry**, according to president **Henry J. Muessen**.

The company will continue to use the animated cartoon series through 1958.

Roughly half of the commercials on **Armstrong's Circle Theatre** this year will advertise the company's line of building products, emphasizing do-it-yourself accoustical ceilings.

Paper Mate plans its largest advertising program this year, with heaviest emphasis in network tv.

Spot tv will be used during special buying periods, i.e., back-to-school, pre-Christmas. **FC&B** is the agency.

RCA Whirlpool Corp. has budgeted almost \$21 million for consumer advertising and promotion in 1958.

Media allocation: approximately 30% for local newspaper, radio and tv; 18% for network tv; the rest for magazines and special promotions.

Niagara Therapy Corp. is spending \$500,000 in network and local radio for the first half of 1958.

The company's network radio commitments: a weekly 15-minute segment of **Arthur Godfrey** and a nightly 25-minute portion of the **Long John** show over **Mutual**.

More campaigns: **Volvo**, Swedish-

built auto, has launched a 60-day campaign in the New York area using spot radio and print media. (See 27 July SPONSOR p. 33 for **Volvo's** campaign in U. S.) . . . **Nestle's Decaf** has begun a heavy print and radio campaign to exploit its new red, white and gold foil label . . . **Japan Canned Crab Sales Co.** of Tokyo will go into a heavy lenten campaign using tv in New York, Boston, Philadelphia, Chicago, San Francisco and L.A. . . . **New England Fish Co.** is promoting its **Pillar Rock**, **Pink Beauty** and **Icy Point** premium salmon brands via nationwide newspaper and radio.

Promotions and premium offers:

- The **Kellogg Co.**, Battle Creek, is offering a "5 in 1" toy truck for 50 cents, a 3-tier snack server at \$1 dollar, a miniature live palm tree for 25 cents, and dahlia plants at 50 cents, all to be accompanied by various cereal box tops. Kellogg is using advertising on its various network shows to support the offers.

- **B. F. Goodrich's** new theme for its 1958 advertising is "Smilage!" The "happy" theme stems from intensive research to find a new approach in tire advertising.

- **Canada Dry** for its Golden Anniversary Celebration in February, will give a 30-cent refund to consumers sending in three special gold bottle caps. TV and radio spots will be used to promote the offer.

Sylvania Electric Products, as part of its continuing policy of decentralizing management, has moved in **Barton K. Wickstrum** as senior v.p. in charge of its marketing operations.

The Borden Foods Company, a new division of the **Borden Company**, has been formed by the consolidation of the company's cheese and food products operations.

Named president of the **Borden Food Products** division is **Theodore O. Hofman**, also a newly elected v.p. of the **Borden Company**. Among other newly appointed executives are **George**

THINK OF A NUMBER

if it represents the lowest cost per thousand in Denver*

if it's heard by 74.2%* of Denver radio listeners every week . . .

THE ANSWER IS 1280

KTLN, Denver's #1 independent radio station, outrating three network outlets.

*Pulse, October, 1957

KTLN

Denver's
adult Independent.

WDNG

ANNISTON
ALABAMA

serving

and

selling

over

110,000

with good

popular music

Rep: **Everett-McKinney Inc**

M. McCoy, v.p. in charge of marketing; and **Sam Thompson**, v.p., general advertising and merchandising.

Borden has also established an autonomous dairy and food products unit known as the Borden Company Southern Division, with headquarters in Houston.

Recent appointments to B. T. Babbitt's marketing team:

John L. Woolley, v.p., now director of sales, responsible for domestic, institutional and foreign sales; **Russell W. Thatcher**, administrative assistant to the president; and **Jack W. Sugden**, v.p. and director of marketing. Sugden, recently with Colgate-Palmolive, will assume responsibility for advertising, research and development, merchandising and promotion.

Also recently elevated was **Michael P. Frawley**, now executive v.p. of the firm.

Personnel appointments: **Albert E. Ritchie**, v.p. in charge of marketing for the Wildroot Company. He will coordinate sales, advertising and market research in the newly created post. . . . **Franklin Bruck**, v.p. in charge of new business acquisitions for Pharma-

ceuticals, Inc., and the J. B. Williams Co. Formerly chairman of the board for Parkson agency, Bruck will now supervise the development of new consumer products for Pharmaceuticals and negotiate for the purchase of drug firms and related industries. . . . **John B. Naughton**, assistant v.p. in charge of sales for Dodge Division of Chrysler Corporation. . . . **Edwin S. Patience**, general controller for the Borden Co., succeeding **Theodore O. Hofman**, now president of Borden Foods Company division. . . . **Sheldon Feinberg**, treasurer for Pharmaceuticals, Inc. and the J. B. Williams Co. . . . **Eugene M. Kinney**, v.p. in charge of the hearing aid division for Zenith Radio Corp., Chicago.

Also appointed: **Frederick H. Fleischman**, manager, canned and frozen food markets and **Stephen H. Garnett**, manager of beverage and confectionery markets for the packaging division of Reynolds Metals. . . . **L. N. Umdahl**, controller, and **W. K. Ruppenkamp**, general service manager for the W. A. Sheaffer Pen Co. . . . **Irving Holczer**, sales promotion manager, **Robert Kuhn**, advertising pro-

duction supervisor, and **Alvin Appel**, assistant advertising production supervisor for Bulova Watch Co. . . . **Jack B. Scarciff**, sales promotion manager, **George G. Eckel**, manager of passenger and race tire sales, and **Robert H. Jackson**, west coast manager of advertising and promotion for Firestone Tire & Rubber Co., Akron. . . . **Wilbur E. Dutchess** and **Frank J. Doogan**, v.p.'s of the Pioneer Ice Cream Division of the Borden Co. . . . **Robert J. Criddle**, general sales manager, contract and builder sales division, for RCA Whirlpool kitchens and home appliances. . . . **Allen O. Smith**, art services supervisor and **Donald Mirabel**, distribution supervisor for Bulova.

Also, **George W. Sisler**, advertising manager of Ashland Oil & Refining. . . . **John F. Habig**, market research director for the consumer market of Reynolds Metals (a newly created post). . . . **Albert C. Fischer**, advertising and merchandising manager of Borden's Chicago Milk Division. . . . **Clarence E. Rice**, assistant southeastern division manager of Whirlpool's Appliance Buyers Credit Corp.



in Shreveport it's...
K-JOE
 1480 KILOCYCLES • NON-DIRECTIONAL
 1000 WATTS • DAYTIME • INDEPENDENT
 529½ Crockett St.—Shreveport, Louisiana
 REPS.: National FORJOE & COMPANY—Southern CLARKE BROWN COMPANY

AGENCIES

Eight new accounts were added to the roster at Needham, Louis & Brorby last year, upping total billings to almost \$33 million.

The recently added accounts include American Smelting & Refining Co., Canadian Industries Ltd., Indian Head Mills, International Minerals & Chemical Corp. (Ac'cent), Lever Bros. (for Swan Soap), Lipton, Massey-Harris, Ferguson and Renault.

Smith & Dorian, which opened its doors 10 months ago, reports its billings have passed the \$1-million mark and it will open a west coast branch in San Francisco.

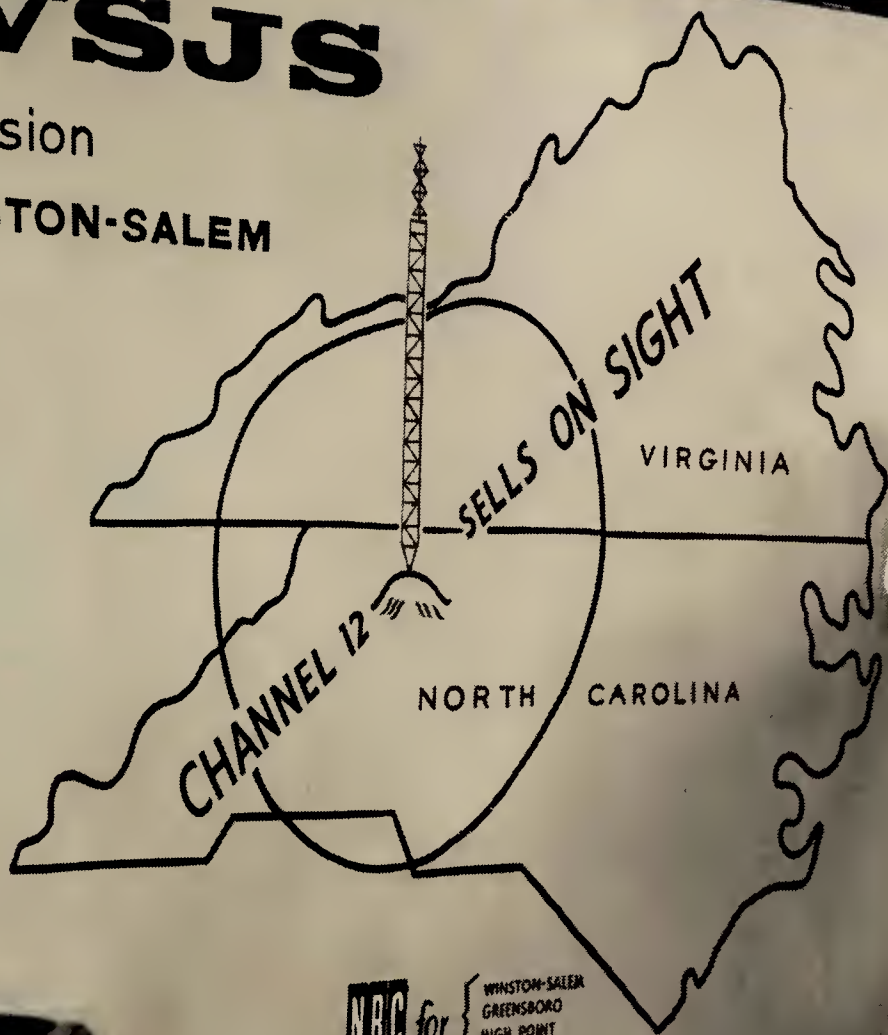
The new agency's compensation methods are a break from tradition; it is paid on a fee basis rather than 15%.

Agency appointments: **O'Neil Larson & McMahon**, Chicago, for Glen Pharmaceuticals. . . . **Gordon Smith and Greenland**, for Barmco Bros, Buffalo dress manufacturers. . . . **Southern Advertising**, Miami, for

WSJS

television

WINSTON-SALEM



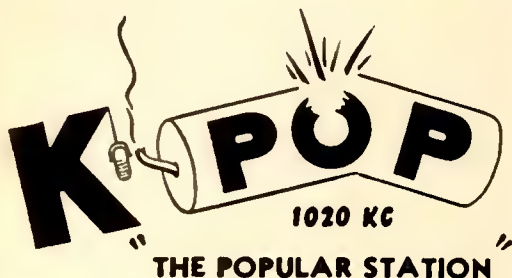
for { WINSTON-SALEM
GREENSBORO
HIGH POINT



REACHING MORE THAN
600,000
TV SETS
IN 75 PIEDMONT
NORTH CAROLINA AND
VIRGINIA COUNTIES

CALL HEADLEY-REED

FULMINANT*



*Developing or progressing suddenly
(as demonstrated by KPOP)

So. California's Radio Success Formula

5,000 w. Represented by: 1020 k.c.
BROADCAST TIME SALES
N.Y., Chicago, Detroit, Dallas
MEEKER COMPANY
San Francisco



LOCAL ADVERTISERS USE WTUX BECAUSE WE PROMOTE

- ★ Billboards
- ★ Newspapers
- ★ Penn Fruit—Point of Sale
- ★ Direct mail
- ★ Displays

See your Walkerman

Wilmington, Dela.
1290 on the dial



Key Colony Beach, Florida resort community . . . **Cohen & Aleshire**, New York, for Lydia E. Pinkham Co., Lynn, Mass. . . . **Anderson & Cairns**, for Dictograph Products, Jamaica, New York . . . **Foote, Cone & Belding**, Chicago, has acquired the Zenith Radio account from Earle Ludgen . . . **Lawrence Gumbinner** will handle a new product of Whitehall Laboratories as well as Neet Depilatory . . . **R. T. O'Connell** appointed for Harriet Hubbard Ayer cosmetics . . . **Olian Bronner**, Chicago, will handle over Fifty Capsulets for Geriatric Research Labs . . . **Grant's Karachi** office appointed to the Pakistan Air Force account.

Retirement: **Walther Buchen** has retired after 35 years as president and founder of The Buchen Company. He will continue with the company as a consultant.

Officers elected to new positions are **John M. McDonald**, chairman of the board; **Leon Morgan**, president; **Joseph H. Caro**, senior v.p. and treasurer; and **Walter H. Baers**, senior v.p. and secretary.

Personnel appointments: **Ralph W. Smith**, v.p. for corporate operations of McCann-Erickson . . . **Richard Lockman**, general manager of Emil Mogul . . . **Aaron Schindler**, head of new business at Harry M. Frost Advertising . . . **Cal J. McCarthy Jr.**, executive v.p. of Kelly-Nason . . . **Robert R. Lindsey**, BBDO research director . . . **Fred Apt**, media director, Parkson Advertising . . . **O. Clinton Carpenter**, DFS copy supervisor . . . **Donald K. Heller**, to media selection staff of N. W. Ayer . . . **Edward H. Armsby**, Ketchum, MacLeod & Grove account executive . . . **Walter M. Heymann Jr.**, sales development director, and **Elaine Pappas**, asst. media buyer, both at North Advertising.

Other appointments: **Robert E. Britton**, v.p. in charge of marketing and research operations for MacManus, John & Adams, Detroit . . . **Robert Nathe**, executive producer of radio-tv commercials for Doherty, Clifford, Steers & Shenfield . . . **Thelma Lewis**, assistant media director for Ridgway Advertising, St. Louis . . . **Maitland Jones**, v.p. and creative director for Fletcher D. Richards . . . **Dorothy**

Parisi, assistant general manager for Doyle Dane Bernbach . . . **Robert A. Brown**, account executive on the Georgia-Pacific account for McCann-Erickson, Portland, Ore. . . . **Robert R. Riemenschneider**, media director for Gardner Advertising, St. Louis . . . **Faris R. Feland**, account supervisor for Reuter & Bragdon, Pittsburgh.

Where they are now: **Oscar Fileppo**, v.p. in charge of the production, traffic and art departments for Cohen & Aleshire, New York . . . **John Harper**, media supervisor for North Advertising, Chicago . . . **Arthur Cerf Mayer**, copy chief of Hicks & Greist, New York . . . **James G. J. Wells**, v.p. for market development; **Gene Novak**, copy supervisor for radio-tv; and **Jean Malloy**, copywriter for the Rumrill Co., Buffalo . . . **Philip O. Spelman**, public relations account director on the Chrysler Division account for Communications Counselors, New York . . . **John F. Brookman**, account executive in the public relations division for Fulton, Morrissey, Chicago . . . **Edward Armsby**, account executive on the Westinghouse Broadcasting Co. account for Ketchum.



WGR-TV now leads all Buffalo stations with the largest share of the viewing audience from sign-on to sign-off seven days a week. Source: ARB. ABC Affiliate. Call Peters, Griffin, Woodward for availabilities.

WGR-TV
ABC CHANNEL 2
BUFFALO

T SYMBOL OF SERVICE
T A TRANSCONTINENT STATION
C WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WSA Radio, WSA-TV, Harrisonburg

ONE TV STATION REACHES 1/5 OF A BIG NATION

1/5
of all
Canadian
drug
sales
are
made
in our
Hamilton
Toronto
Niagara
Peninsula
coverage
area



In our huge coverage area 2,552,715 people spend \$76,848,000 each year in more than 1,000 drug stores. This represents 24.24% of all drug sales made yearly in all of Canada. Another black and white proof: CHCH-TV serves the richest market in Canada." Source: Sales Management Elliott-Haynes. For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236, Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769

 **CHCH-TV**
CHANNEL // CANADA

Macleod and Grove, New York . . . **Stever Aubrey**, account service group head in charge of Chesterfield and Oasis accounts for McCann-Erickson.

ASSOCIATIONS

In an annual report reviewing 1957 accomplishments, the Association of Maximum Service Telecasters, Inc. points out that it

- Made significant contributions to area studies of tv propagation characteristics

- Successfully resisted the plan for elimination of the nationwide Table of Allocation

- Will continue its efforts to obtain removal of the excise tax on all-channel receivers as one move in the direction of encouraging UHF.

Meetings: The 6th annual meeting of the New England Chapter of American Women in Radio and Television will be held 7-9 February at the Hotel Statler in Hartford, Conn. . . . the Spring convention of the board of directors of the Texas Association of Broadcasters, slated for 16-17 March, in Orange, Texas.

The NAB's Radio Board took these actions:

(1) made plans for a month-long, observance in May to dramatize radio's service to the American people (2) reaffirmed the broadcasters' ownership of property rights in programs originated by them (3) heard a review of legal problems relating to radio broadcasters by Association attorney Douglas Anello, who indicated that every effort should be made to prevent local advertising tax laws from getting on the books.

REPS

H-R Representatives' Frank E. Pellegrin issued this warning this week in a speech before station members of the Broadcast Advertising Club of Chicago:

Stations must give agencies complete station and market data on their stations and markets or surrender the buying field to the rating services.

The Honolulu market area is the latest study to come from NBC Spot Sales current market series.

Among the data: (1) total population has increased 20% since 1950; (2) buying income for the territory is

\$905,809,000 with total retail sales at \$478,740,000.

National Time Sales is making available its third booklet on Spanish language radio and the Mexican market to advertisers and agencies.

The booklet, entitled "Mexican-American Memo", can be obtained by writing on request from National Time Sales.

Rep appointments: H-R Television for KTVU, San Francisco-Oakland. The station will begin operation this spring . . . **Young Television** for WLOF-TV, Orlando, Fla. . . . **O'Connell-Palmer Co.**, Los L. A. and San Francisco representative, and **Everett-McKinney**, New York and Chicago representative, for Imperia Broadcasting System. The Southern California chain has stations in Riverside, Brawley, Indio and Blythe . . . **Devney, Inc.** for WBPZ AM-TV, Lock Haven, Pa. . . . **Latin American Network**, New York, U. S. and Canada rep for Union Radio HRTV, Tegucigalpa, Honduras . . . **Pan American Broadcasting** for station HSIJS Bangkok, Thailand . . . **The Meeker Co.** for WKAT, Miami, Fla. . . . **Foster and Creed, Inc.**, for WNBH AM-FM New Bedford, and WOCB AM-FM Cape Cod . . . **The Bolling Co.** for KIKK, Bakersfield, California.

Harold Davis, 52, account executive for CBS Radio Spot Sales, died 10 January in Manhattan.

People: **James Shannon**, national sales representative for WIIC-TV, Pittsburgh. He was formerly chief time buyer for Ketchum, MacLeod & Grove Pittsburgh . . . **Ted Van Erk**, to the sales staff of the Bolling Co. Van Erk was formerly a special agent for the FBI . . . **Robert V. Meany**, presentations director, and **Martin Goldberg**, audience and market analysis director for H-R Representatives . . . **Sam B. Schneider**, account executive for CBS Radio Spot Sales, Chicago. He was formerly midwest manager for SPONSOR . . . **Doug Yates**, account executive for CBS Radio Spot Sales serving on the WCBS sales staff . . . **Morton A. Barrett**, appointed secretary for the Bolling Co. He will be director of sales development in his new position. **Thomas H. Melohn**, account executive



"Let me know when the show is over.

I want to catch their commercial again!"

It is possible to create commercials that add to the "entertainment" of a program. Commercials that become conversation pieces can sell a lot of product too. Our designs for the animation sequence in "Around the World in 80 Days" have been hailed by critics* as the best part of a great show. The same talent can make *your* next commercial a standout.

animation, inc.

8564 MELROSE AVENUE
HOLLYWOOD 46, CALIFORNIA
OLympia 2-3540

New York • Chicago • Detroit

*Philip K. Scheurer, *Drama Critic* L.A. Times
Edwin Schallert, *Film Critic*

tive for Blair-TV, Chicago . . . **Fulton Wilkins**, account executive for CBS Radio Spot Sales, New York . . . **Robert Ross Tortorich**, to the Chicago sales staff of the John E. Pearson Co. . . . **Jeanette F. Sytsma**, executive assistant co-ordinating media activities for Intercontinental Services, Ltd. . . . **Sid Connolly**, account executive for Kettell-Carter, Boston.

NETWORKS

ABN has revamped some assignments and announced a realignment of executives:

- **Dale L. Moudy**, special station services director, takes on additional duties as assistant to president **Robert K. Eastman**.

- **Irv Lichtenstein** will head the promotion and exploitation department in addition to serving in that post for the special stations services department.

- **Henry W. Levinson**, formerly manager becomes director of sales development.

- **Lawrence J. Pollock**, also formerly manager, now director of research.

Procter & Gamble and Pontiac will co-sponsor the 10th Annual Emmy Awards telecast over NBC-TV on 15 April.

The tab for the hour and a half special: Around \$250,000 for talent and production.

Mutual sees a future in a 24-hour program service for itself on the basis of what it's learned about road traffic.

The network thinks that with the cooperation of its affiliates it can deliver a valuable information service for drivers.

From turnpike authorities, for instance, Mutual learned that a substantial nighttime car audience is indicated by the percentage of tolls accruing during nighttime hours from 9 to 15% on various roads from midnight to 6 a.m. (Mutual now broadcasts on a 19-hour basis.)

Mutual, via Mutual-Pacific, its new Western Division, has joined the Southern California Broadcasters Association.

SCBA now has all four major networks within its fold.

New business announced by NBC-TV this week:

- Over \$1 million and twelve advertisers for the *Today* and *Tonight* shows.

- **Johnson Motors**, signed to sponsor one full hour and two half hours of the *Bob Hope Show*.

Kudo: ABC-TV's *Bold Journey*, cited by the People-to-People Foundation for its contributions to education and international understanding.

ABC-TV's Dick Clark, star of the afternoon "American Bandstand" program, will begin 15 February a new weekly nighttime program, *The Dick Clark Show*. No sponsors, as yet.

Names: **Jack Ward Mitchell**, supervisor of daytime programs for CBS Radio . . . **NBC's J. M. Clifford**, named chairman of the advertising, publishing and entertainment section of the 1958 New York Red Cross campaign.

RESEARCH

RAB is distributing to its members a booklet designed to sell radio to those advertisers whose market is the nation's 13 million working housewives.

The basis of radio's effectiveness for this market:

- Nine out of ten housewives spend nearly two hours daily listening to radio.

- More than one out of four households is headed up by a working wife.

(See TV version of this 18 January SPONSOR-SCOPE page 11.)

The Pulse has opened Chicago offices in the Tribune Tower to serve the midwest area.

Named to head the new division: **George Herro**, formerly account executive for Mutual.

ARB is moving its western division into larger quarters on Selma Street, Hollywood.

The new offices will house ARB's Arbitron instant audience measurement device.

ARB released this week its ratings of the top 10 tv programs in January 1958 for the New York area. The ranking:

Rank	Program	Rating
1.	Perry Como	44.6
2.	Loretta Young	38.2
3.	Movie 4—High Noon	36.4
4.	Gunsmoke	36.3
5.	Playhouse 90	35.0
6.	Shower of Stars	33.4
7.	Danny Thomas	33.0
8.	Lassie	32.8
9.	Alfred Hitchcock	31.5
10.	You Bet Your Life	31.1

FILM

One indication that selling peaks are leveling to year-round buying was a report this week from CNP.

Sparked by two new first-run sales *Union Pacific* and *Medic*—and one second series (*Silent Service*), CNP rolled up a sales volume 250% higher than any previous January, and the second highest month in the company's history. Highest was April, 1957.

For the week of 16 January, sales totaled more than \$650,000.

NTA reports a record net income for the first quarter of this year: \$270,000.

Last year's income for corresponding months was \$237,000.

Sales: ABC's *26 Men* reached the 165 market mark, with seven new sales. New buyers include Safeway Stores in three markets; X Bakery, one market; Calcasieu Baking Co., two markets; and KSYD-TV, Wichita Falls.

CBS TV Films reports eight new sales of its 15-minute News-film package, to four U. S. Stations and three abroad . . . the Trans-Lux Encyclopaedia Britannica Film Library was bought by WPRO TV. The package contains about 700 films.

Re new series: TCF TV will produce seven new pilots in the next two months. Series include: *Boot Hill*, a western; *Cameo Kirby*, an hour-long series on a Mississippi gambler; *Mr. Belvedere* and *Mother is a Freshman*, both based on movies of the same name; *Transatlantic*, an adventure series; and two others, still untitled . . .

Space Patrol, a science fiction series, will be distributed by the newly-formed

Comet Distributing Corp. . . . MCA made available this week a second series. of *If You Had a Million*, off-shoots of CBS network's *The Millionaire* . . . Trans-Lux has just released *A Trip to the Moon*, a color science film.

Reycar TV Productions, of Texas, is offering a western series with all-child casts.

Titled Texas Little Buckaroo's, the films will run from 12 to 20 minutes, with the idea of allowing for their incorporation into a station's moppet programs.

CBS TV Film Sales announced impressive ratings on two of its shows: *Whirlybirds* is ahead in 56% of its markets, while *Annie Oakley* is gun-whipping her competition in 68% of markets surveyed.

Features: Guild Films has acquired tv rights to 141 features, most of them of post-1948 vintage. Package includes such films as *I Shot Jesse James*, *The Steel Helmet*, *Leave it to the Marines*, *Lost Continent*, etc. . . .

Screen Gems' Triple Crown feature group was recently picked up by KENS TV, San Antonio, and KRLD TV, Dallas, making a total market of 30 stations now sold. . . . AAP reports sales of its Warner Bros. and Popeye cartoon series to KSBW-TV and KELO-TV, and a major group of Warner Bros. features to WHCT-TV.

Merchandising: Screen Gems' new series, *Casey Jones*, was introduced via a press party at KPIX-TV. Special feature was a \$15,000 model train exhibit belonging to a station personality.

Tod Andrews, *Gray Ghost* star, begins personal appearances this week on request from regional advertisers and stations. Kick-off will be in St. Louis.

In the foreign markets: AAP has exhausted the Australian market for its Warner features with a \$1 million sale to Herald Sun TV, Melbourne, and TV Corporation, Sidney . . . Bill Fineshriber, Screen Gems international operations director, left

last week on a five-week tour through Latin America.

Strictly personnel: James Anderson, named national sales manager for broadcasting properties, and George Crandall, public relations director, both at NTA . . . Ned Smith, appointed creative director at Trans-film.

New sales assignments announced at AAP: John McCormick, midwestern sales manager; Bob Hoffman, midwestern sales executive; Ben Elrod, western division sales manager. In addition, Kirk Torney and Len Hammer station sales coordinators, will cover additional territory in the northwest.

TV STATIONS

Three northern California tv stations linked themselves into a network to debate the subject of free or pay tv.

By questions phoned in viewers participated in the half-hour crossfire. The mail vote that followed showed 470 against and 20 for pay-tv. The phone reaction brought 180 opinions—all against.

Participating with KRON-TV, the anchor station for the program, were KSBW-TV, Salinas and KSBY-TV, San Luis Obispo.

(See SPONSORSCOPE, page 12, for more on these pay-tv discussions and ballots.)

On the teen side:

• *Tastykake Junior Show Business*, a weekly half-hour sponsored by the Tasty Baking Co., has debuted over WFIL-TV, Philadelphia. The show features interviews with talented teenagers, with a panel of experienced theatrical judges and even a booking agent on hand to steer aspiring performers to possible futures in show business.

• *Top Ten Dance Party*, a syndicated series on WHBQ, Memphis, held a dance contest and asked viewers to enclose a penny with their choice vote for the winner. A collection of \$1,491 resulted and was turned over to a local charity.

• WSB, Atlanta, is somewhat embarrassed by the way its new "shock" series has caught on with teen-agers



**DON'T get snowed under
an avalanche of spots
in *BUFFALO***

**NO DOUBLE SPOTTING
NO TRIPLE SPOTTING**

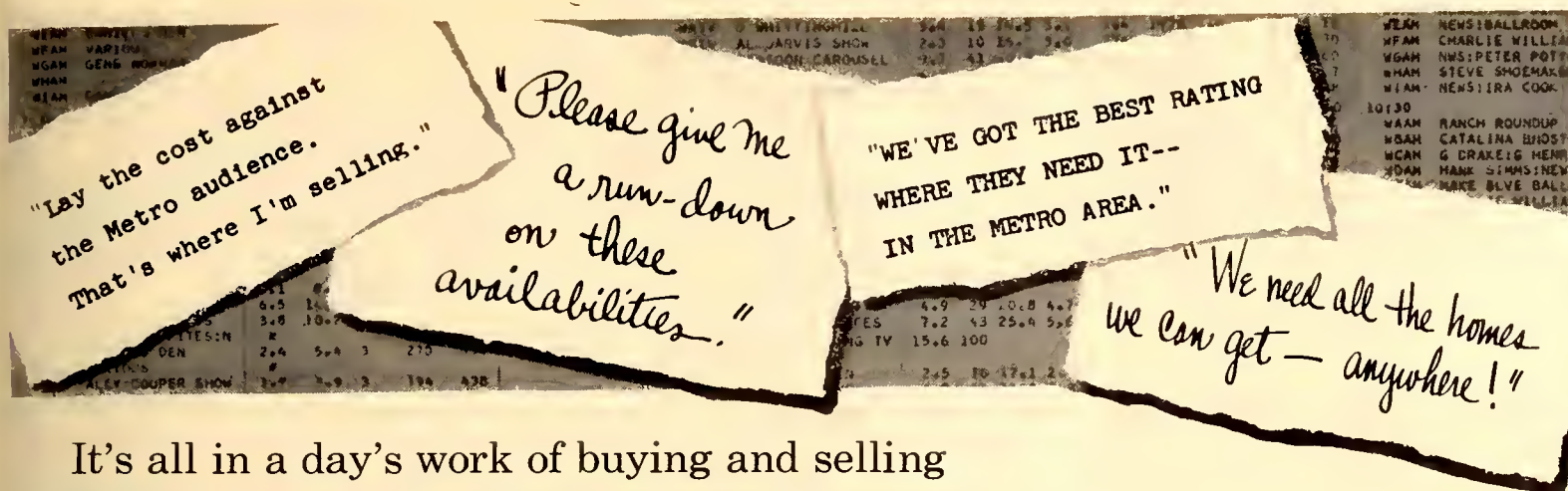
ON *WWOL*

More listeners per \$ too
Dig out the facts and figures

Check ✓ **NIELSEN**
Check ✓ **PULSE**
Check ✓ **HOOPER**
✓ **check** The 50 national advertisers
who now include WWOL
radio in their budgets!

**NATIONAL REPS:
FORJOE & CO.**

WWOL
315 MAIN STREET, BUFFALO, N.Y.



It's all in a day's work of buying and selling local radio and television time. And it's why...

Nielsen Station Index gives you both Station-Total and Metro-Area facts

NSI Station-Total Audiences
(counting all the homes tuned in, regardless of their location)

For cost-per-thousand appraisals...multi-market campaigns...local radio or tv effort needing the full reach of the stations...

NSI Station-Total data are indispensable.

NSI Metro-Area* Audiences
(reporting the intensive market area)

For matching radio or tv to brand needs...appraising brand impact against competition...measuring "inner area" campaigns...

NSI Metro-Area data are indispensable.

Each is essential; neither is sufficient by itself. You need both Station-Total and Metro-Area data for profitable time buying and selling. The Nielsen Station Index gives you both, in their full dimensions:

- ▷ **Homes reached cumulatively in a month**
(and in a week, for the weekly radio strips)
- ▷ **Quarter hours received per home**
(for weight of impact)
- ▷ **Per-broadcast audience facts**
(for station time period comparisons)

Only the Nielsen Station Index regularly reports *both* Station-Total and Metro-Area Audiences...in the full dimensions of radio and television.

*The accepted U.S. Census-defined Metropolitan Marketing Areas.
Comparisons with other major marketing areas are available on request.

Nielsen Station Index a service of the **A.C. Nielsen Company**
2101 Howard Street, Chicago 45, Illinois—HOLlycourt 5-4400

Call... wire... or write today for all the facts

Chicago 1, Illinois
360 N. Michigan Ave.—FRanklin 2-3810

New York 36, New York
500 Fifth Ave.—PENnsylvania 6-2850

Menlo Park, California
70 Willow Rd.—DAvenport 5-0021

WGAN ROBERT G. LEWIS 4.5 10.4 3 014 2002 1.7 7 42 13 17 WFTV MILANT MATTHEW 18 3 5.3 2.3 61 161 1.6 25 49 25 7
WGAN RECORDS/FIGHTS 2 2.3 4.7 4 256 527 2.1 42 36 19 17 WFTV HANK SIMMS: NEWS WGAN HANK SIMMS: NEWS
WGAN DANIELS DEN 2.3 4.7 4 256 527 2.1 42 36 19 17 WFTV EDGE OF NIGHT 2.3 2.6 1.1 1.4 2.7 503 2165 1.3 12 80 2 1 WGAN MAKE BLUE BALLS

The station felt youngsters shouldn't be seeing the thrillers at all, so carefully programed them for a late hour on Thursday. An immediate storm of complaints from parents and school people revealed that high schoolers were staying up anyway and urged that the series be programed on Friday. So WSB is doing that, seemingly to everyone's satisfaction.

Programing — the public service side:

- **WRGB-TV, Schenectady,** is launching a dawn course in basic Russian, to be offered twice a week for twelve weeks. It is designed to help U. S. scientists assimilate Russia's technical scientific literature, and is co-sponsored by the American Chemical Society, which saw an opportunity to reach via tv the heavy concentration of scientific personnel in the area.

- **WHTN-TV, Huntington, W. Va.,** televised a simulated traffic court session. It was presided over by Municipal Judge Richard Tyson and city attorneys in their natural roles, but with the police chief as defendant.

- **WNBC, West Hartford, Conn.,**

telecast a live dress rehearsal of the Hartford Symphony Orchestra — a tv first for both orchestra and Connecticut viewers.

- **KOVR, Stockton, Cal.,** is bringing in local scientists for six live telecasts devoted to rockets, space travel and satellites.

TV Personnel: Daniel D. Calibraro, assistant to the vice-president and general manager of WGN . . . Thomas Brown and Albert E. Moore, account executives. WBAL TV sales department . . . Alfred J. Gibbons, sales staff member of WRCV TV . . . George T. Rodman, director of advertising, promotion and press information of KGO TV . . . Bill Fox, news director, KTNT TV . . . William J. Flynn, sales manager, WWL TV . . . Donald J. Kramer, assistant tv program and production manager, WWJ TV . . . Tony Picha, promotion manager of WMAR TV . . . Bob White, public service director of WJBK TV . . . Chester E. Pike Jr., station manager of WPTV . . . Mort Silverman, general manager of WJMR and WJMR TV.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday two weeks before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 21 Jan.	Tues. Feb. 4	Change
<i>New York Stock Exchange</i>			
AB-PT	15¼	15	— ¼
AT&T	171⅝	172¾	+1⅝
Avco	7	6⅞	— ¼
CBS "A"	27⅝	28¼	+ ⅝
Columbia Pic.	13½	13½	
Loew's	14	13⅞	— ¼
Paramount	34	36⅞	+2⅞
RCA	34¼	35	+ ¾
Storer	23⅞	23	— ⅞
20th-Fox	24¾	24¾	
Warner Bros.	17¼	17½	+ ¼
Westinghouse	63⅞	65⅞	+1½
<i>American Stock Exchange</i>			
Allied Artists	3⅛	3¼	+ ⅛
Assoc. Art. Prod	8⅝	8⅞	+ ¼
C&C Super	⅞	½	+ ⅛
Dumont Labs.	4⅞	4⅞	
Guild Films	2⅞	3¼	+ ¾
NTA	6¾	6⅞	— ¼

First in Fresno

The November '57 ARB reports —
Between 7 a.m. and 12 midnight
Sunday through Saturday
KMJ leads with 200 quarter-hour firsts
while Station A has 134, and
Station B has 132

IN TOTAL RATED TIME PERIODS

KMJ-TV • FRESNO, CALIFORNIA • Paul H. Raymer, National Representative

SOCIOLOGY . . . WESTERNS

(Continued from page 37)

Footnote Whyte's *Organization Man* are both excellent examples of this documented, insightful understanding of our culture and the audience for mass-media.

Along with this heightened understanding of the wants and needs of the tv audience there are facts connected with the psychology of tv programming—the understanding of the mental processes by which people identify, empathize or enjoy shows. For example: Dr. Herta Herzog in her article, "Psychological Gratifications in Daytime Radio Listening," analyzed the reasons why women listen to soap operas. Among other things, she found that women listen to serials for emotional release, to indulge in wishful thinking or to obtain comfort and ready-made solutions to their own problems.

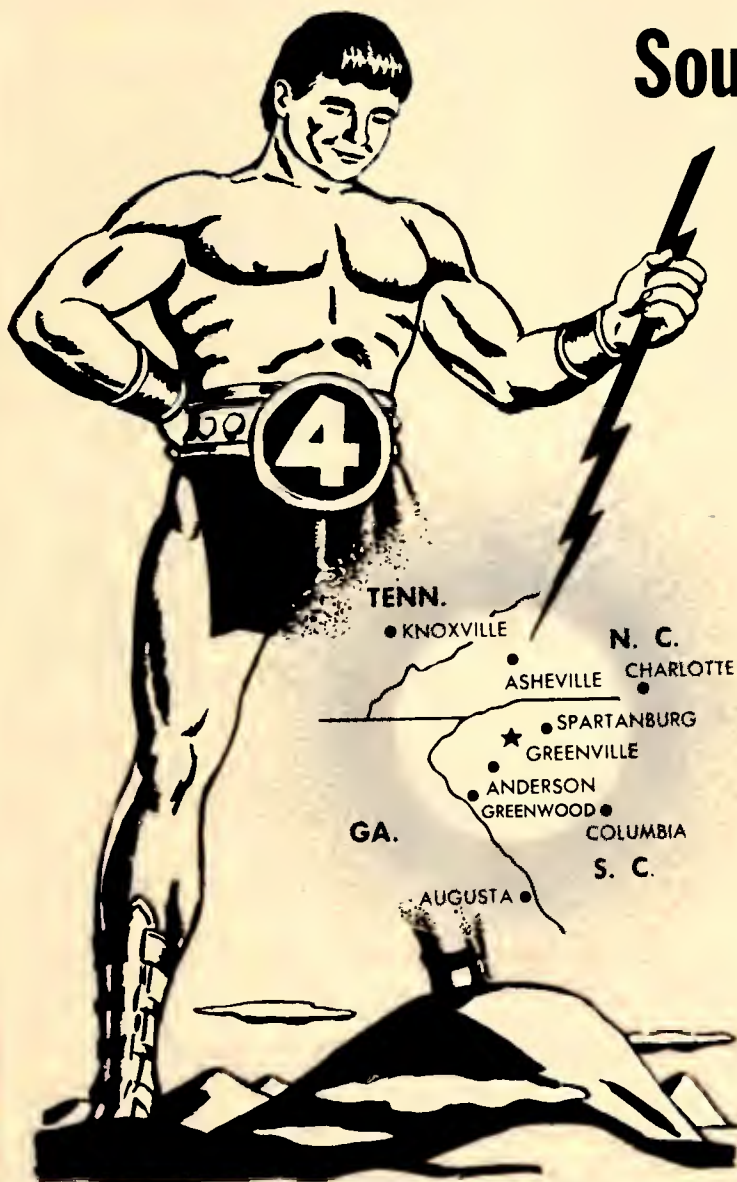
What about this age of self-help? Rather than the age of anxiety, it appears to be the age of Dale Carnegie, Norman V. Peale and other formularized assistance to help us live positively and happily. Also, life is being lived in newer, more socially-directed circumstances. As one sociologist puts it, the problem is one of "keeping down with the Joneses"—of getting along in a group. How does (and should) the group-oriented Changing American conduct himself in a world of altered values?

For example: It's easy to imagine a show built around a competent, admirable and altogether human character who, say, is the personnel director of a large manufacturing and sales concern. In the course of his work, he solves problems—the everyday problems of men and women who choose to work in large, corporate operations. He guides by example. There are, however, some over-all problems to which he is constantly addressing himself.

How does one maintain his individuality and, at the same time, conform to a group? How does one live in a large impersonal organization without becoming a robot? These are basic problems—problems which should capture the imagination of the growing member of Americans who live in such situations.

Let's look at today's kids, themselves, for ideas. This is a time when many parents deplore the lack of re-

In "The Giant's Market", in the Southeast . . .



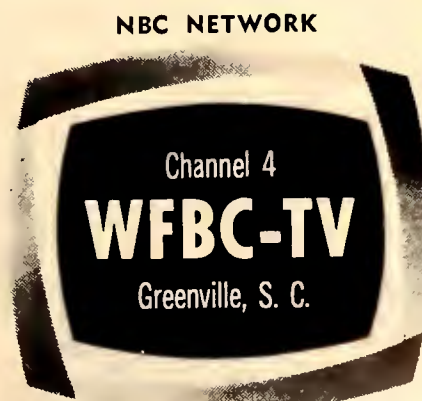
"The Giant of Southern Skies"
MAXIMUM POWER ON CHANNEL 4

**THE
M-G-M
PACKAGE
IS OURS
ALONE
IN THIS
GREAT
4-STATE
MARKET**

**. . . it's now "LEO'S ROAR
ON CHANNEL 4 . . ."**

WFBC-TV has purchased the Metro-Goldwyn-Mayer film package exclusively for its Giant Market of 2-Million People. Including Greenville, Spartanburg, Anderson and Greenwood, South Carolina, and Asheville, North Carolina.

Ask us or WEED for ratings, availabilities, and assistance.



Represented Nationally By
WEED TELEVISION CORP.

sourcefulness and ingenuity in the play activities of their children. "Kids today don't know how to amuse themselves or build things or show some independence, etc." Where's the personally-created fun of the *Our Gang* days or the *Rinkydinks*?

No matter how much nostalgia is responsible for this parental attitude, there is a salient wish—on the part of the parents for the sake of the children who would love it—to go back to the virtues of yesterday: resourcefulness, self-reliance, constructiveness (look at the tree house in *Lassie*). There should be many ways this could be programed.

For instance: There seems to be missing from tv today a group or a gang with which the child can participate in constructive how-to-do-it activities; a group in which kids can participate in some of the ritual and belongingness that are part of all group activities; a show which is a reflection of that old-fashioned, American, do-it-for-yourself, don't-buy-it, don't-let's-have-our-fun-made ought to have a good chance in today's tv climate. Because these are things that are basic to the

Nature of the Beast, kids building rafts to play pirates, kids building wagons to play firemen—all these things take guidance and know-how. There are great rewards for the advertiser who provides this guidance.

The magazine business is another source of insights for original tv programming. Look at how books like *Playboy* have captured the interest of the "uncertain set"—the young high school and college graduates who are looking for the mode of graciousness, the "really sophisticated way to live." They want this information slipped to them gently in a "cool," off-hand way. No lectures, no preachments, but examples of the good life. They want to know what to do when you get there just as much as how you get there in the first place. With a few brilliant exceptions, there have been few sympathetic and understanding tv portrayals of the uncertain set and the problems and feelings that they have.

Another lesson to be learned from the magazines is applicable to tv programming. You have to tailor your presentation to a specific target audience. Many people, for instance, be-

lieve *Collier's* folded because it was too general. This criticism takes on meaning when the old *Collier's* is compared to books like *Seventeen* and *Playboy*. In the same vein, dramatic anthologies are being given new handles which presumably will pinpoint an audience better than promotion for a general dramatic hour would. *Climax*, *Suspicion*, *Danger*, *The Vise* are all examples.

Obviously, these are very broad examples. And they are programming areas, certainly not show ideas as such. But every show idea falls into an area and the areas we've mentioned have, along with others, been pretty sparsely represented in tv despite their great potentialities.

It's really no more risky than following the leader. And when you multiply audience by the plus of individualized show context, it seems like a smart thing to do.

"DON'T BE GREEDY"

(Continued from page 33)

and recommend their use by a client on one basis only—how well the show answers the advertising needs," Taylor states.

He credits tv's sellers with "a lot of first-hand experience; they've seen a lot of campaigns come and go. They should make their knowledge available to an advertiser," the executive told SPONSOR.

He compares tv unfavorably with other media in this respect, stating that it's considerably easier, for instance, to get good advertising counsel from a magazine space salesman than it is from tv's time salesmen.

Taylor also finds many tv stations lacking in good merchandising support of an advertiser's funds. He grants that some do a top job, and that others are acceptable, but he says there are still a lot of stations that "don't do anything."

Taylor-Reed's board chairman lumps all of these tv industry needs, as he sees them, under the heading of "professional selling." And he predicts, "The sooner stations stop selling on a straight opportunistic basis the sooner they'll do better financially."

Taylor feels these points are particularly important to an advertiser of Taylor-Reed's size in this—"the era of mergers—when the big get bigger and the small get smaller."

the Jacksonville porpoise with a purpose, says:

TAKE A MINUTE



to get your share of this important Florida-Georgia \$1½ billion market. It's "Theater 12" every Saturday and Sunday evening at 11:20 P.M. Frame your sales message with great, audience-getting Twentieth-Century Fox and Warner Brothers movies . . . and in the Jack Paar "Tonight" show Monday through Friday.

"Jaxie" suggests you give Ralph Nimmons a call in Jacksonville at ELgin 6-3381 or your nearest P.G.W. "Colonel" for availabilities.

BASIC
NBC AFFILIATION

Represented by Peters, Griffin, Woodward, Inc.

WFGA-TV **Channel 12**
Jacksonville, Florida
FLORIDA'S COLORFUL STATION

IN SOUTHWEST GEORGIA'S

ONLY

METROPOLITAN MARKET

WALB-TV

COMPLETELY DOMINATES

*Highest Nighttime RATING 75.0**

*Highest Daytime RATING 46.0**

*Top 15 once a week WALB-TV**

*Top 10 multi-weekly WALB-TV**

*Minimum Share of Audience 88%**

*Maximum Share of Audience 99%**

"Albany is one of the top 10 GROWTH markets in the United States"—Forbes Magazine.

The WALB-TV area has

82,511 TV Homes

21 Radio Stations

52 Newspapers

*America's largest Marine Corps
supply center*

Turner Air Force Base

Half a million population

**Tele-Pulse Albany, Ga. Metro
December 1957—Mon. thru Sun.*

WALB-TV

Albany, Georgia

Raymond F. Carow, General Manager

Represented by Venard, Rintoul & McConnell, Inc., New York, Chicago, Los Angeles, San Francisco. James S. Ayers, Atlanta.

TIMEBUYERS

(Continued from page 35)

have the benefit of sessions addressed by timebuyers and media specialists.

At Emil Mogul Co., timebuyers are developed on the job. Says Les Durnier, vice president and air media director. "We don't hire a secretary in our department unless we see in her a possible timebuyer of the future."

Mogul stresses the development of timebuyers from within the shop. A typical woman timebuyer there might have begun as a billing clerk, moved into media research, then on to become an estimator, an assistant buyer and finally a timebuyer. The male timebuyer might have started in the mail room, next taken over on checking invoices, moved on through estimating or media research to assistant timebuyer and then timebuyer. At the assistant timebuyer level, the Mogul trainee is exposed to monthly conferences where all the buyers meet to discuss and exchange new ideas and information.

At Doherty, Clifford, Steers & Shenfield, the steps usually followed by the young timebuyer-to-be are mail room, estimating, and then on to assistant timebuyer to work on several campaigns. How long they spend at each step in training depends—as in most agencies—on personal progress and openings ahead. "But our agency tries to get everyone of them into the swim as fast as possible," says Sam Vitt, a group supervisor.

SSCB feels a practical training program for new timebuyers should first determine if the trainee has the inherent intelligence and capacity for applying himself to media work, and also be the means by which the trainee may determine if media leads to the opportunity he is seeking. In their own program, the steps to assistant buyer are (1) estimating, to learn costs; (2) media research for basic marketing and media planning. In the latter department, the trainee becomes familiar with the rating services, coverage analyses, sales figures and other data.

There are also opportunities for the timebuyer to improve himself off the job. Agencies suggest that timebuyers subscribe to trade publications and agencies afford them the chance to attend RTES timebuyers seminars. Field trips to nearby radio or tv stations are often part of the outside training. ■

LUCKIEST TIMEBUYER

(Continued from page 40)

smooth-working team, so we ran the message up the flagpole, and sure enough it played the Marseillaise. You see, it was in French, and when translated came out something like, "Take me to the main office of the American Blue Company."

Blue what? Blue cheese, blue bird, the old Blue Network? But that was beyond the prescribed limits on 66th St. Right here, like a bolt from the blue, someone had one of those once-in-a-lifetime intuitive flashes and yelled American Blue *Print* Co. We checked in the phone book; their main office was just five blocks from the Biltmore.

We gave it a try, drove by the main office and, amid whoopla and flashing flashbulbs, seized the fifth clue. We didn't know it then but we had turned the darkest corner of the labyrinth. Things happened fast after that. We had a small jigsaw puzzle, which showed Times Square on one side, and advised us to buy the January 18th issue of the *Seattle Post Intelligencer* and look at the personal column. Off we went to the out-of-town newsstand at the Times Building, procured the paper, and there, right where they said it would be, was a small insert telling us to pace off 175 paces west from 44th St. and Broadway. The cabbie, wise in the ways of Gotham, said that 175 paces would put us in front of Sardi's. He proved his point, when more flashbulbs popped as we landed there.

By this time, we were all breathless, and getting apprehensive as a new element entered into the picture. This was "The Man in the Black Homburg." We had noticed him before, at other way stations, and now we were sure that he represented a rival team.

We stood in front of Sardi's smack dab in the middle of the theatre-going throngs, looking for a phone number as instructed. We raised our eyes heavenward, for a sign, a portent, and in the process, discovered the next clue. On the marquee of an adjoining theatre was a phone number. We rushed into Sardi's, sent the major domo sprawling, hounded into the upstairs phone booth, and here I dug deep into my own purse, fished out a dime and dialed the number.

An electrical transcription played that old timer, "Pardon me boys, is

that the Chattanooga Choo Choo, TRACK 29," and then silence.

Down the stairs we leaped, passing that Black Homburg on a mad dash into our just-vacated booth. Back in the cab with Abe, we carefully weighed the two choices—Grand Central, or Penn. Station? We picked the latter, because that's where a train from Tennessee would come in. We burst into Penn. Station, only to find that there is no Track 29.

Was this to be our Armageddon? Had the long trail been a wild goose chase? Our hearts sank; and then soared, when we espied a young man in a track uniform jogging along with a large "29" hanging around his neck. We leaped at him, pummelled him, almost tore him limb from limb, until he handed us the key to a locker (0489 to be exact). Scenting our quarry, we ransacked the terminal, until, almost as an anti-climax we found the locker, turned the key, and there in dazzling glory, lay the crown.

Jubilantly, we hopped back into the cab, all but flogging poor Abe to speed us to our rendezvous with destiny. But wait a minute, what destiny, were we first or fifth—quite a difference between a Vespa motor scooter and a ski sweater.

We whirled into the Waldorf like a cyclone to discover that indeed we were first. Thirty minutes later, "Black Homburg" bounced in with his team for second place, the others struggled in later, some with tales of harrowing adventure.

But to get back to my second hobby, the prizes had yet to be awarded and one of us five would waltz off with a huge Ampex hi-fi console. There were five letters spelling out Crown pinned to a curtain on the stage, and we were told to stand under the letter of our choice. I chose the N, and after my four teammates turned their respective letters around to find the word "Vespa" written there, I knew without looking, that I had my second hobby of the week in the bag. It's sitting at home now—a great big mass of tubes and amplifiers, a radio, tape recorder, and record player all rolled into one with binaural woofers, stereophonic tweeters, and a few dials that look as if they might launch the ICBM.

Excuse me please, I have to run along now. I have a couple of questionnaires to fill out, and I sure hope they ask me to list hobbies, I'm loaded with 'em. ■

PARTNERS IN OMAHA

NBC-TV

K

M

T

V

Both have maximum power,
NBC affiliation, Petry representation
and the common goal of maintaining
for you an outstanding record
of service, performance and results.

*When you buy radio and
television in Omaha — buy
the 2 big "diamond" stations.*

K

F

A

B

NBC-RADIO

KMTV — Basic NBC-TV — 100,000 watts — Channel 3
KFAB — Basic NBC-Radio — 50,000 watts — 1110 KC



**PICK
YOUR SPOT
AMONG THE STARS
IN
WASHINGTON
!**

WRC-TV has a spot for you beside the biggest stars in all television. During the prime "AA" nighttime hours, when audiences are greatest and interest at a peak, your spot shares the limelight with big network name-stars — at spot's low, low cost.

And on WRC-TV, you're assured of big audiences every night of the week, all week long. In this prime evening time, WRC-TV has an NSI average rating of

22.8, the highest in the entire Washington area!

A select few of these spots among the starson Washington's Number One Station* are now available. WRC-TV or your NBC Spot Sales representative will gladly help you plan a schedule immediately.

*NSI Report—Washington, D. C.
Area—November 1957

WRC-TV-4

WASHINGTON, D. C. SOLD BY  SPOT SALES

WASHINGTON WEEK

8 FEBRUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

All industry matters in Washington this week took a back seat, naturally, to the Moulder subcommittee's probe of alleged misconduct within the FCC.

The highlights of the proceedings, which produced frequent emotional and argumentative brushes between interrogator and witness and within the subcommittee itself, included:

- An opinion by Joseph Campbell, comptroller-general of the U.S. and watchdog over the financial dealings of government agencies and personnel, that FCC chairman John Doerfer had violated the law by accepting expense money from private interests.
- Doerfer countering this opinion with the argument that a section of the Communications Act does permit "honorariums or compensations" for delivery of publications and papers. (Campbell differed with Doerfer's interpretation.)
- Doerfer obviously succeeded as the questioning proceeded in casting legal doubt on the Campbell interpretation. Further, as to most of the alleged wrongdoing imputed to him, Doerfer seemed to prove at worst **he had done nothing more than innocently follow custom.**
- Dr. Bernard Schwartz, special counsel for the Moulder group, being accused by Doerfer of not caring for the facts but merely seeking to prove his case.
- Robert K. Richards, former NARTB administrative v.p., describing how Doerfer came to receive \$575 from the NARTB for a trip the FCC chairman took to Oklahoma. (Doerfer later explained that \$275 was for Mrs. Doerfer's fare and \$300 was for a speech he made at the dedication of KWTW's new antenna.)

Also developed was this: Doerfer allegedly collected from the government \$240.65 for airline fare from Oklahoma City to Seattle and from there to Washington, plus per diem expenses of \$9 per day for 5 days, plus \$10.50 for miscellaneous expenses.

It was presumed that similar cases would be developed about the other accused commissioners.

Doerfer accused Schwartz of trial by innuendo in the newspapers, and said "all the ordinary rules of fair play have been disregarded."

Doerfer also said it is **not only the right, but the duty, of FCC commissioners to consult with members of the industry.**

Doerfer declared that in the 10% of the time when the Commissioners act as judges, he discusses cases neither with litigants nor with anybody else. But in the 90% of the time when the FCC is busy considering rules, it must confer with industry groups and individuals.

Commissioners Hyde and Bartley agreed with this position, aimed at the charge of "fraternizing."

Hyde and Doerfer also agreed that acceptance of the loan of color tv sets was only a part of their duties. They must keep up with developments in the industry they regulate, they said.

As Schwartz kept hammering away at Doerfer about accepting \$165.12 for a trip he didn't make (Doerfer later returned the money upon realizing his mistake), people on the sidelines were beginning to wonder whether:

- 1) The Moulder subcommittee was letting itself be taken completely away from its original objective by what House Speaker Rayburn has termed "flyspeck scandal."
- 2) How out of this bitterness and acrimony there was a chance of the inquiry doing a high-level job in these areas: (a) whether the FCC was administering the law under its jurisdiction properly, and (b) whether the FCC's actions had been improperly influenced by outside forces.



**HANDS
DOWN**

if you want decision makers—

SRDS
proves it

SPONSOR	63.0
Broadcasting	57.3
TV Age	42.7
TV Magazine	35.8

The question asked was: "What magazine do you read with fair regularity?"

Every respondent was validated as a decision maker in the broadcast field.

by every independent survey

WRCV
proves it

SPONSOR	73.4
Broadcasting	66.6
TV Age	59.9
TV Magazine	55.5

The question asked was: "What magazines do you read—every issue—every other issue—less frequently?"

Every respondent was validated as a decision maker in the broadcast field.

SPONSOR wins hands down

SPONSOR

sells the TEAM that buys the TIME

Among editorial-type publications
SPONSOR delivers more decision makers
(at both the advertiser and agency level)
than any other broadcast publication.
Almost 50% more
than the next big book in the field.

*This excludes SRDS which is a reference publication.

SPONSOR HEARS

8 FEBRUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

They're still making radio jingles on a grand scale—Rheingold, for example, using 33 musicians, 10 singers, and 10 whistlers to cut a parody of the Colonel Bogey March.

The talent payroll came to \$10,000.

Producer Henry Jaffe won't produce the three remaining specials he had to go on his contract with Exquisite Form Bra.

The basic reason: Jaffe didn't like the commercials on the first and only show.

You don't see his name in print but octogenarian A. H. Diebolt, who occupies a small office on lower Park Avenue, has had an amazing impact on air media.

As monarch of Sterling and other drug empires he has dispersed more money in radio than perhaps any source outside the giant P&G and General Motors.

An advertising shibboleth of Diebolt's: Get one copy platform and stick to it!

Veteran d.j. Martin Block (WABC, N.Y.) is the latest to discard the top in tradepaper listings and tailor his programing to the leanings expressed in listener mail.

The catalyst behind the change: A poll conducted for him by Teen-Age Survey, Inc., among 60,000 high school and college students and 5,000 parents.

The passing this week of William (Jolly Bill) Steinke, children's program pioneer and cartoonist, brought back to oldtimers the bedlam that greeted them as they entered Nick Kenny's cubbyhole at the N.Y. Mirror.

The spectacle: Steinke bellowing a sea chanty as he sketched a portrait for the columnist; Nick's brother, Charlie, scratching away on the fiddle; and Nick himself reciting a poem that he had just tossed off on his typewriter.

Unlike early radio, network tv has steered clear from the intimate touch that comes from bracketing a couple first names for a title of a show.

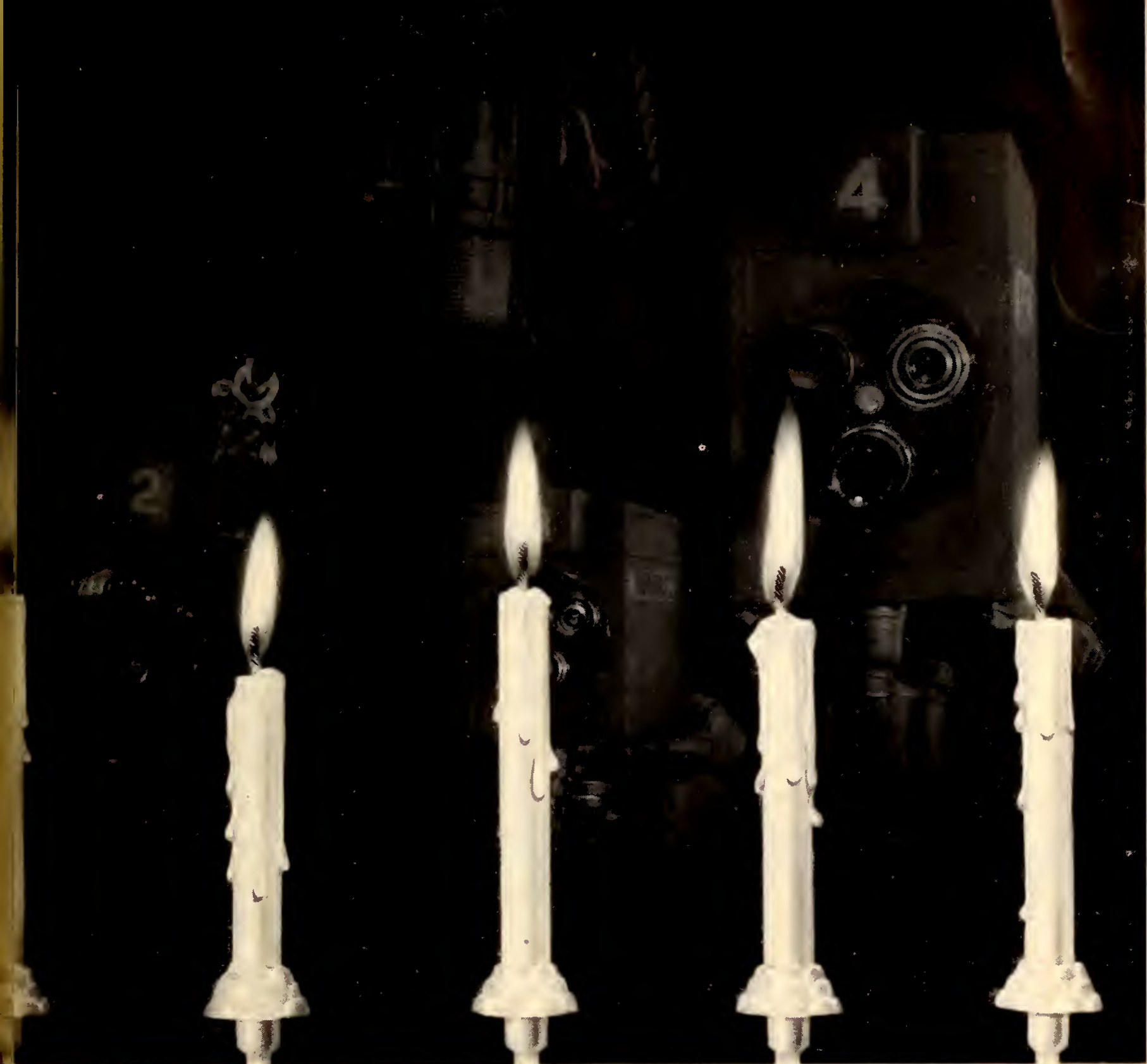
You may recall these examples:

Betty and Bob	General Mills	Myrt and Marge	Wrigley's Gum
Jack and Loretta	Kirkman Soap	Pic and Pat.....	U. S. Tobacco
Lum 'n' Abner	Horlick's Malted Milk	Tim and Irene.....	Admiracion Labs
Martha and Hal	Humphrey's Medicines	Vic and Sade.....	Procter & Gamble

Ever notice how certain types of accounts drift to certain types of agencies? Madison Avenue veterans will tell you that's because the image that the client-company has of itself is the one it sees in the agency.

These images of agencies might be reduced to the following three:

- 1) The razzle-dazzle outfit that tends to deluge the client with newly sparked ideas.**
- 2) The agency that prefers to stress service, keep on good terms with the client, and is cautious about going out on a limb.**
- 3) The agency whose top management is loaded with solid, conservative operators—men who have made quite a stake for themselves in personal business investments.**



WNBC • 30 STARTS ANOTHER YEAR ON TOP

On February 13th, WNBC • 30 celebrates its fifth anniversary as Connecticut's *leadership* station—the second-oldest TV station in the state, and the first UHF in New England.

From Winsted to Willimantic, from Springfield, Mass. to Long Island Sound, the people of the Connecticut Valley know WNBC • 30 as *their* station....*They like its programming leadership.* WNBC • 30 is NBC-TV in Connecticut, featuring the complete lineup of great NBC network shows, plus an outstanding local schedule. . . .*They applaud its news leadership.* The first station in the state with its own remote equipment. WNBC • 30 specializes in live local coverage, consistently schedules more local newsreel film than any other Connecticut station. . . .*They respond to its public service leadership.* Among WNBC • 30's achievements: highly successful educational workshops, benefit telethons, public service spectacles.

Looking ahead, WNBC • 30 pledges that it will continue to strive in the future, as it has in the past, to deserve its proud reputation as Connecticut's *leadership* station.

WNBC  **30** NBC LEADERSHIP STATION IN HARTFORD-NEW BRITAIN • SOLD BY  SPOT SALES

COCOA MARSH

(Continued from page 32)

per minute of freedom.

Advertised on five New York children's programs, the contest drew about 40,000 entries—each with a Cocoa Marsh label—during the three weeks it ran.

The gimmick here was to name a specially devised Cocoa Marsh drink that tied in with Christmas via candy canes. The drink: a glass of hot milk and Cocoa Marsh, with a peppermint candy cane hung in the glass; the cane gradually melted into the drink to provide an additional flavor kick.

"Our aim here was to increase the use of our product in cold weather," says Grunewald. "And, in a way, it was a natural for the Christmas period because it gave children their own personal Yule drink. Parents have a wide variety of holiday drinks, but kids probably feel sort of left out on this score; this gave them a 'cocktail' of their own."

Grunewald says this contest has all the elements Cocoa Marsh seeks in a promotion. "It was built around the product; it bred a lot of first-time Cocoa Marsh users because they needed the jar label to send in with their entry; and it was perfect for capturing the child's imagination—every kid seeing our commercial could just picture himself grabbing off toys by the dozen at Macy's.

"The mothers were brought into the contest act too. Each winner's mother received a \$50 Macy's gift certificate," the adman told SPONSOR.

Macy's was happy over the whole deal also. Every Cocoa Marsh contest commercial naturally contained a Macy's mention. And the store got a good deal of publicity at the time of the winners' toy-rush when newsreel and magazine photographers converged on the department store to cover the event.

Cocoa Marsh also uses tv premium offers frequently to stimulate sales. In one premium promotion, tv's power as

a demonstration medium was dramatically highlighted.

"We used a whistle-like gimmick made by Bacon Bros., Boston, Mass., world's largest whistle manufacturer," Grunewald relates. "This thing had been tried on the retail market and died. But we picked it up, called it 'the magic flute' and offered it as a premium for 25¢ and one Cocoa Marsh label.

"As soon as it got the benefit of tv demonstration by our show personalities, it went like wildfire—we moved over 58,000 'magic flutes' in New York, Philadelphia and Detroit."

The literally dozens of promotions and premium offers carried by Cocoa Marsh on tv fulfill an important side-light function for this sponsor. They provide an efficient barometer for determining the sales effectiveness of the various tv personalities.

All promotions require label-mailing to the tv station by the children. Careful tabulations of each show's mail receipts are kept by Hicks & Creist and broken down to reveal every program's "cost per return."

This is done on a form titled "Cocoa Marsh Promotion Efficiency" carrying these columns: market; station; program; promotion telecast period; promotion returns period; total telecasts; total returns; returns per telecast; telecast period expenditure, and cost per return.

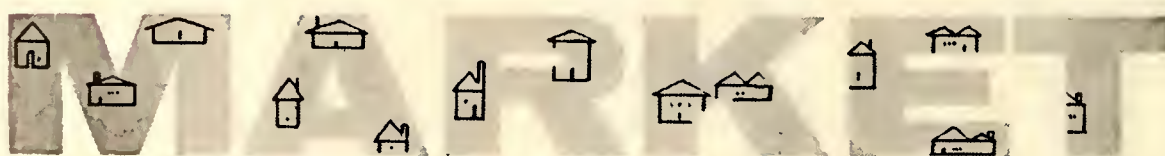
One report examined by SPONSOR showed a cost per return spread of from 21¢ to \$2.87. Average cost per return per show was 80¢ on this particular report. Cancellation of the \$2.87 show, by far the most expensive, brought the average down to 32¢ per return per show.

"Our ground rules for success in a market are built around our ability to measure the selling power of a show personality," Taylor told SPONSOR.

"One of the reasons we're so happy with tv is that response is so quick we can find out this kind of information almost immediately. This makes for fast appraisal of our show investments. If any changes are advisable, we can make them before good money goes after bad," the Taylor-Reed executive states.

How about ratings? "We've found there's no correlation between a show's rating and its effectiveness on a cost basis," says the firm's board chairman. "Frequently a program with a

a great new Joplin



created for you by KODE-TV

136,547 TV HOMES* IN THE JOPLIN MARKET
Larger than Duluth, Phoenix, Ft. Wayne
\$776,919,000 Buying Income; 669,800 Total Population

*NOW 28% HIGHER TOWER—HIGHEST IN 4-STATE COVERAGE AREA

*NOW 29% MORE POWER—71,000 WATTS MORE THAN ANY OTHER STATION IN THE AREA

*NOW COVERS 136,547 TV HOMES IN JOPLIN MARKET—AN ALL-TIME HIGH

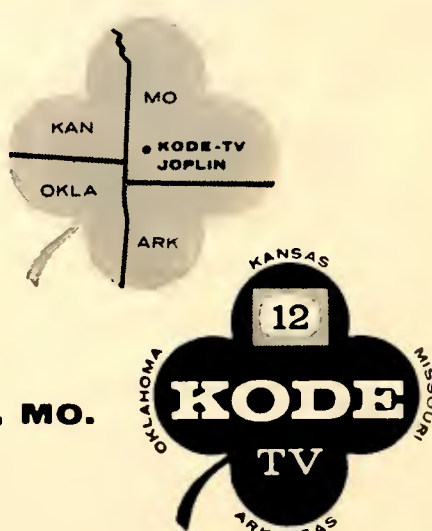
*Television Magazine Set Count, July, 1957

You'll have more luck with **KODE-TV-JOPLIN, MO.**

316,000 WATTS Designed Power
101 miles Northeast of Tulsa • 150 miles South of Kansas City
203 miles East of Wichita • 250 miles Southwest of St. Louis



A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV, WSTV-TV, Steubenville • WPIT Pittsburgh
• WPAR, Parkersburg • WBOY, WBOY-TV Clarksburg

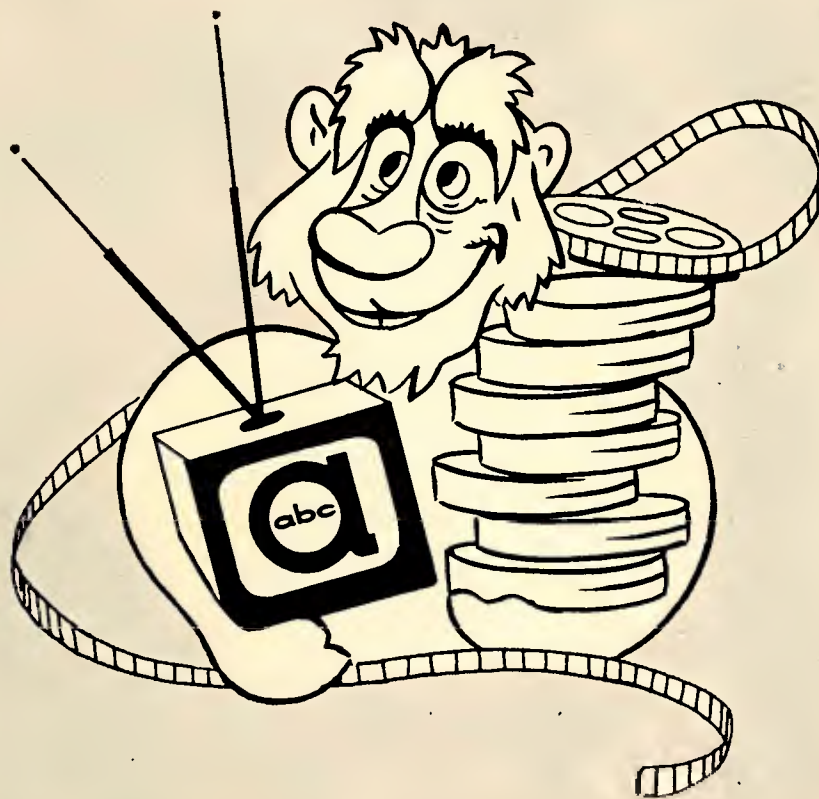


Harry D. Burke, V. P. & Gen'l Mgr.
Represented by AVERY-KNODEL

IN LAS VEGAS... THE BIG  SWITCH IS TO THE NEW KSHO-TV

WHY
THE
SWITCH?
BECAUSE
KSHO-TV
HAS
S. P.*

NUMBER THREE IN A FACT-FILLED SERIES



* SOLID PROGRAMMING

Yes, "S. P." works both ways . . . for product . . . for consumer. Solid Programming gives better "spot" adjacencies, better "spot" participations in programs. Solid Programming means more enjoyment for the viewer, your customer. Yes, Solid Programming works two ways . . . both of them good for your product.

Here's just a small sample of KSHO-TV "S. P."

A.B.C. NETWORK SHOWS

Wednesday Nite Fights
Disneyland
Pat Boone Chevy Show
Love That Jill
Zorro
Woody Woodpecker

SYNDICATED SHOWS

Susie (Mon. thru Fri.)
San Francisco Beat
Amos and Andy
Ramar of the Jungle
Star Showcase
Stage 7

PLUS THE FABULOUS MILLION DOLLAR M G M MOVIES !

NOTE: A B C shows are still coming in and there are still top adjacencies available . . . look into the KSHO-TV story today!



STUDIOS & OFFICES ON THE
GROUNDS OF EL RANCHO VEGAS

YES . . . IN BOOMING LAS VEGAS THE BIG SWITCH IS TO:

KSHO-TV *channel* 13

LAS VEGAS, NEVADA

REPRESENTED BY MCGAVREN-QUINN CO.

rating of 2.5 or 3 brings in labels at a cost per response far lower than a high-rated show—and there hasn't been a proportionate difference in program costs," Taylor states.

Commercials: All of Cocoa Marsh's tv sales messages are done live by the show personalities. Commercial copywriting is another area where Cocoa Marsh uses the local approach.

"Each commercial is tailored to suit the particular program star using it," Grunewald told SPONSOR. "This means there's no sharp contrast between the personality's program character and his commercial character," says Grunewald. The absence of this contrast makes the tv pitches believable, the Cocoa Marsh admen reason.

This believability factor is particularly important to Cocoa Marsh because "you've got to keep faith with youngsters," says Taylor.

The "tailored" commercial approach complicates the traffic problems at Hicks & Greist agency somewhat. With a multitude of different commercial scripts and props in use at one time "it's quite a job for traffic man Ed Jennings to get everything to the right show at the right time," says account supervisor Grunewald.

Though the commercials are fitted to the program star, all of them push flavor and health value of the product. Personalities mix and drink Cocoa Marsh on screen, regaling its "rich, chocolate flavor" and pitching its Vitamin D and iron content by telling the children "Drink Cocoa Marsh—be strong as a lion." This nutrition factor is also aimed, of course, at the parent.

Mothers are hit again with Cocoa Marsh's nutrition message when a child enters a contest, or sends in for a premium. This is done with mailings to the mother, with her address gained from the child's contest entry blank or premium request.

The tv approach with the "lion" wordage is carried over to the store shelves as the result of new package and label design for the product. About a year ago a distinctive "happy lion" logo was incorporated in the milk booster's jar label—along with the copy—"be strong as a lion." The jar itself got an "easy-grip" design that also made storekeepers happy because of easier stacking and more economical use of shelf space.

Storekeeper relations: With competition keen, particularly from Bosco, presently the nation's top-selling milk additive, Cocoa Marsh goes all out to gain store cooperation.

Store managers are supplied with a barrage of display promotion material, particularly when a contest or premium offer is running—which is most of the time. Display pieces are tied in to the local tv participation, and program personalities are featured.

"We offer the stores no deals insofar as price concessions are concerned," Taylor told SPONSOR, "but we do a lot of special promotion for them. We emphasize to the store manager that we can increase traffic—particularly with promotions for store opening," he says.

Example: Cocoa Marsh has from time to time run a "railroad" contest to "name the Cocoa Marsh lion." Price is a backyard size train that can carry five youngsters. Powered with either gas or electric engine and complete with 50 feet of track, the train is another of Cocoa Marsh's big imagination-stimulators for kids.

Taylor-Reed makes these trains available to store managers for use at market openings, or during special store sales and promotions. The attraction of a "free train ride for the kiddies" at the market place has brought added thousands to these special store events, according to the Taylor-Reed admen.

"Our show personalities also do a lot of personal appearance work at local supermarkets, through arrangements made by the stations," Taylor told SPONSOR.

In opening new market areas, Cocoa Marsh relies heavily on the local tv participation to gain distribution. The pattern: Station and program commitments are made firm 45 days in advance of the first show. During the time lapse, Cocoa Marsh distributors conduct an intensive campaign with the store buyers and managers.

The tv schedule, along with its opening-gun contest or premium offer, usually makes for fast sign-up of stores.

"We can go into a market cold and get our 60%-plus distribution in less than three months' time," Taylor told SPONSOR.

Other tv: Taylor-Reed also uses tv advertising exclusively for four other products.

Heaviest use is for Q-T Frostings mixes. First on the market with a frosting mix, in 1948, Taylor-Reed picked tv as its advertising medium for the product in 1951. Why? "Because a one-minute film announcement in tv is perfect for demonstrating the ease of making frosting with Q-T," Taylor told SPONSOR.

Because the product is seasonal, according to Taylor, Q-T is advertised in flights of about 30 announcements a week for six weeks starting 15 October and 15 January each year. Q-T's tv advertising, carried in 16 markets, cost about \$100,000 in 1957, SPONSOR estimates.

About 40 film spots a week are being used by Taylor-Reed now to introduce its newest product—Fluff-O-Matic rice. "This is the biggest thing to happen to rice since it started growing," says Grunewald.

Fluff-O-Matic is "rice in a cooking bag," he told SPONSOR. The rice comes packed in a film-like bag which is dropped into a pan of water and cooked for the prescribed time.

After removal from the water, the bag is zipped open and the ready-to-eat rice emptied out for serving.

Tv film spots are being used in flights in Philadelphia to push Spandy Disinfectant, a product acquired by Taylor-Reed about two years ago. Spandy's tv investment during 1957 probably ran about \$25,000, according to SPONSOR estimate.

E-Z Pop Popcorn, a product that enjoyed a meteoric rise to success via heavy tv spot campaigns between 1954 and 1956, today is getting the Taylor-Reed marketing treatment.

The Connecticut firm originally became connected with E-Z Pop in late 1954 when it acquired the Eastern states franchise for the product from Top Pop Products, Detroit.

Last November, Taylor-Reed bought E-Z Pop outright from Top Pop.


Taylor says "E-Z Pop is a good product, but it rode to success originally on the basis of its novelty."

"Now," he continues, "we are going to build a sound marketing plan for it, based on our experience with other products."


First step: "E-Z Pop is being advertised with tv film spots in about five markets. It's carried on an in-and-out basis, principally with 12-plans. Costs during 1957: About \$50,000 by SPONSOR estimate.

Meet Paul Taft



Foresighted businessman and broadcaster . . . Paul saw the potential of television . . . determined to be a part of it . . . built KGUL-TV 

Just as his station plays a prominent role in the lives of the people of Houston and Galveston . . . Paul occupies a position of leadership in the local affairs of these dynamic communities . . . friendly, experienced, popular . . . a man who is close to the people of Texas and knows how best to reach them.

Paul is one of the important reasons why KGUL-TV  is your best buy in the Texas Gulf area . . . the *only* station delivering city-grade service to both Houston and Galveston. Represented by CBS Spot Sales.



A CORINTHIAN STATION *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Galveston, serving Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

PAPPY'S PLATTERS WOWS 'EM IN MIDDLE GEORGIA

Emceed by happy Pappy McDonald, who has a way with records, "Pappy's Platters" is heard, and better, listened to, Monday through Friday from 3:45 till 5:45 P.M. Who listens? Teenagers, mother, grandmothers, AND the men-folks, sitting around home! Add to these, the literally thousands of auto radios of workers leaving nearby Warner Robins Air Base during Pappy's time on the air. (An estimated 17,000 civilians are employed there.)

Pappy's just one of WMAZ Radio's staff of personalities who keep listenership up, and more important, keep sales up, for WMAZ Radio advertisers.

Pappy and all of them can sell for you. Give them a chance, and watch your sales figures rise in Middle Georgia.

10,000 WATTS
CBS



MACON, GA.

NATIONAL REP
AVERY KNODEL

Tv and radio NEWSMAKERS



Lowell H. MacMillan has been named station manager of WHEC, Inc., Rochester. He has been associated with WHEC since 1938 when he joined the radio staff as sports director and chief announcer. Two years later he was appointed production director of the station. He returned to this same position in 1945, after spending three years with the U. S. Air Force as a Captain. In September, 1953, MacMillan was appointed assistant general manager of WHEC—later his duties came to include WHEC-TV when that station went on the air in November of the same year. A graduate of the University of Rochester in 1929, MacMillan began his career with the Buffalo Broadcasting Corporation as sports director. He joined WHAM, Rochester, in 1931 in the same capacity.

Sherril W. Taylor, vice president and director of promotion for the Radio Advertising Bureau, Inc., will become vice president in charge of sales administration, effective 1 March. He will supervise the operation of RAB's national sales department. Said Kevin B. Sweeney, RAB president, in announcing the appointment: "RAB's steadily increasing national and regional sales effort, with close to 5000 individual presentations scheduled this year to advertisers and agencies, now requires the full-time supervision of an officer of the company." Taylor was associate director of promotion for CBS Radio prior to joining RAB in March 1956. Before that he was successively promotion director of KSL, Salt Lake City; KNX, Los Angeles; and CBS Radio Spot Sales.



Miles David, SPONSOR's executive editor, will become RAB's director of promotion, succeeding Sherril Taylor (see above). He has been with SPONSOR seven years, first as a senior editor, soon after as managing editor and, since 1954, as executive editor. Said Kevin B. Sweeney, RAB president: "Miles David is one of the best-informed men in our industry on all phases of radio broadcasting. He is especially well equipped to direct our accelerated promotion plan for 1958, which is built on issuance of dozens of special reports." Before joining SPONSOR, David was associate editor of *Science Illustrated*, a McGraw-Hill publication, and a freelance writer for consumer magazines. During World War II, he served in the combat engineers, subsequently was a copy editor, then sports editor of *Stars and Stripes*, Army daily newspaper in Paris.

KLZ-TV Sweeps ARB Ratings

in Denver!

Latest ARB four-week averages (Nov. 1957) prove undisputed leadership of KLZ-TV.

KLZ-TV leads with 24 of the top 50 shows in the Denver market including

Highest rated network show
(Gunsmoke 37.5)

Highest rated syndicated show
(Whirlybirds 34.4)

Highest rated local show
(10 p.m. News 21.8)

PLUS

Highest rated local morning news
(Bob Butz 5.8)

Highest rated local afternoon news
(Carl Akers 10.5)

Highest rated local children's show
(Fred 'n' Fae 8.7)

Highest rated local weather
(Dick Becker)

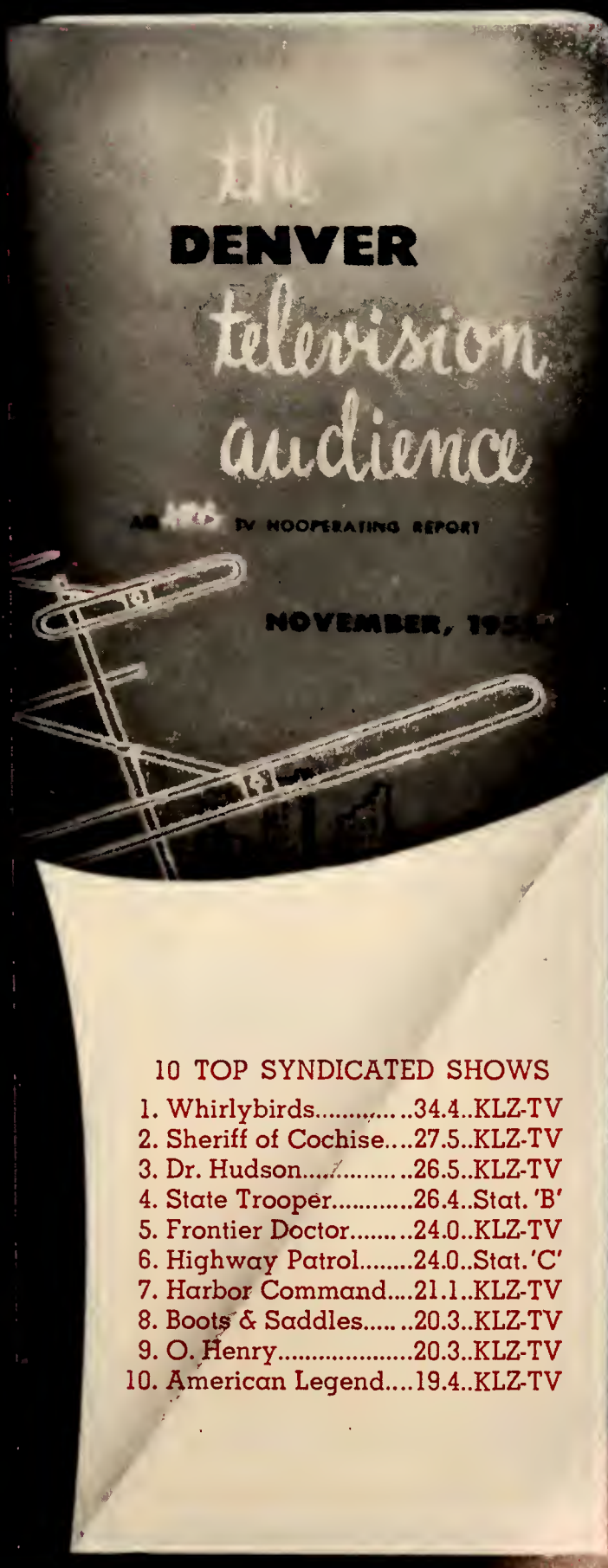
Highest rated local sports
(Starr Yelland).

KLZ-TV delivers biggest audiences consistently day after day. Call your KATZ man and get the KLZ-TV power story in Denver.

CBS in DENVER



Represented by the KATZ Agency



10 TOP SYNDICATED SHOWS

1. Whirlybirds.....34.4..KLZ-TV
2. Sheriff of Cochise....27.5..KLZ-TV
3. Dr. Hudson.....26.5..KLZ-TV
4. State Trooper.....26.4..Stat. 'B'
5. Frontier Doctor.....24.0..KLZ-TV
6. Highway Patrol.....24.0..Stat. 'C'
7. Harbor Command....21.1..KLZ-TV
8. Boots & Saddles.....20.3..KLZ-TV
9. O. Henry.....20.3..KLZ-TV
10. American Legend....19.4..KLZ-TV



SPONSOR SPEAKS

In defense of the FCC

The general reaction among broadcasters to the Congressional charges of "personal misconduct" and improper administration by FCC Commissioners is one of shock and disbelief.

The seven members of the Federal Communications Commission are all political appointees—but, without exception, each is capable of earning far more in private industry than the \$20,000 paid each commissioner for the vast responsibility of regulating and administering television, radio and other forms of communication.

Furthermore, those who know the work of the seven gentlemen presently constituting the FCC have this to say about them: They are tackling a monumental task, with an undermanned staff, cheerfully, industriously, and with intelligence.

Congress is entitled to make investigations, and the Congressional investigating committee is one of the safeguards of our democracy. The charges leveled to date on FCC Commissioners, however, appear picayune.

And, in another important respect, we ride in defense of the Commission. Not many years ago it was a rarity to find an FCC Commissioner attending a broadcasters' meeting, seeking out a grass-roots approach to a problem facing the Commission, and studying the analytical trade publications of the field. Today it's different. The members of the Commission have decided that they cannot operate from an "ivory tower." The KWTW, Oklahoma City, visit by Commissioner John Doerfer was, in the opinion of SPONSOR, a tribute to Mr. Doerfer's zeal for learning things first-hand. We were there with 50 or 60 other guests and applauded the fact that FCC Commissioners saw fit to attend.

We have frequently visited with FCC Commissioners in New York. Today, they even look in on Madison Avenue in order to get a down-to-earth understanding of what makes the industry cash register click. Their interest in a dollars-and-cents book like SPONSOR, frequently expressed, stems from the same objective.

The FCC Commissioner, 1958 model, is underpaid, overworked, and now seems likely to be over-abused. Because we need dedicated men in important government positions we hope that the present investigations do not dull their zeal for learning about the industry on the grass-roots level.

THIS WE FIGHT FOR: *If you're a television station and anxious to fight fee tv, this is the time. Editorialize on the air; it's your right—your urgent responsibility. (See the next week's issue of SPONSOR for some tips on how.)*

10-SECOND SPOTS

Timely signs: On Manhattan's 2nd Avenue between 43rd and 44th Streets is a radio appliance shop with this sign in the window:

SPUTNIKS REPAIRED.

More signs: Martin Katz of Blair TV in New York, foresees a new appreciation of the teen-age audience which may well influence air advertisers: On Lexington Avenue, a theatre marquee advertising "The Story of Esther Costello" labels it "For adults and for the better-informed teen-agers."

Fast company: WABC-TV, New York, is holding a "Roller Derby Party" on 13 February which will highlight an intermission match between stationmen and admen—the WABC-TV Big Wheels vs. the Ad Agency Sputniks. *Giving rise to a new Madison Avenue-ism: "Let's roll 'em around the rink and see who falls down."*

Ubbles: A BBDO release credits William L. Carter, v.p. of Carter's, manufacturer of kiddies' knitwear, with stressing the fact that as important as styling and fabrics are the "ubbles": surfable, wearable, playable, sleepable, dependable, growable, comfortable, softable, boy and girl fashionable. *Other ubbles might be: launderubble, durubble, and zipupubble.*

Bonus: A careful listener tells us that WNEW, New York, apparently has a new pitch—"Serving New York 25 hours a day." *That extra hour probably left over from Eastern Daylight Saving Time.*

Grin 'n bear it: WKAP, Allentown, Pa., releases carry this legend: "Mail Address: P. O. Box 689. Smile Address: 1320 KCS." *Note: Timebuyers who use the mail address to buy schedules will still get smiles.*

Dopester: The Crosley group (WLW-T-C-D-I-A in Cincinnati, Columbus, Dayton, Indianapolis and Atlanta respectively) has just come out with a promotional cartoon showing two ad agency execs beaming over a new time-buyer dressed in race-track clothes and poring over what could be a race track form or an avails list. The one exec says to the other, "Sure glad we finally hired somebody who could figure out those station rate cards."



59

Quality AND Integrity



WGN-Radio

WGN-TV

CHICAGO, ILLINOIS

KARTOON KARNIVAL

proved them wrong!

(With the highest rated Monkey in the West!)

They said it couldn't be done . . . 'No program from 8:00 - 9:00 a.m. could reach the school-age children.'

But 9,663 letters from school children made specific requests to program host Ranger Roy, asking that he announce the time at 8:30 to let them know when to leave for school.

Now a large prop clock points the hands at school time and mothers rest easier knowing their youngsters won't be late for classes. Promptly at 8:30 a.m., children who gotta go, go; their younger brothers and sisters remain with Kartoon Karnival.

Yes, ARB; thank you for confirming in December what KBET-TV already knew — that Kartoon Karnival averages a hefty 11.1 in Sacramento and Stockton.

This is "No Monkey business"; ask your H-R man.



KBET-TV

CHANNEL 10

SACRAMENTO

CALIFORNIA

BASIC



CBS OUTLET

Call H-R Television, Inc. for Current Avails